Prodigy Here, Sun.

Register — San Antonio, Texas

PHILIPPA SCHUYLER

greatest child pianist in San Antonio recital

3-31-44

From all indications, only standing room will be available, Sunday afternoon, April 2, when the local chapter of Alpha Kappa Alpha sorority presents, in recital at Library auditorium, Philippa Schuyler, child prodigy, and reclaimed the greatest child pianist in the world today.

Winner of innumerable awards, including eight straight first prizes from the New York Philharmonic-Symphony society, which has barred her from further contests as being "unfair competition," and eight consecutive awards from the National Piano Teachers' guild, the youngest pianist in the country to have achieved that distinction, Philippa is scoring new triumphs on her current tour, the first to bring her to Texas.

Among other honors that are hers, is that she is the youngest member of the National Piano Teachers' guild, and likewise the youngest to have won its highest award eight straight times. The New York World's fair, which set aside a special day in her honor, presented her two awards.

Two weeks ago, she was given one of the most enthusiastic ovations ever extended an artist in Washington, D. C. 3-31-44

She is coming to San Antonio from Houston, where she was likewise thunderously received.

Playing since she was three, with her first original compositions coming some months later, Philippa will include, on her Sunday program, not only a section of more difficult numbers by Beethoven, Chopin, Gershwin, Debussy, and other masters, but many of her own compositions, arranged chronologically, so that her first compositions may be contrasted with those of recent years. 3-31-44

Her piano teacher, the famous Paul Wittgenstein, laughingly tells Philippa that she is the "musical great-granddaughter of Beethoven" because Beethoven taught Czerny, Czerny taught Theodor Leschetizky, Leschetizky taught Wittgenstein who is now teaching Philippa.

The young prodigy is accompanied on her tour by her mother, Mrs. Josephine Schuyler, painter, daily newspaper columnist and book reviewer. Her father is George Schuyler, celebrated newspaper columnist, author, and world-traveler.

Admission to Sunday's recital is 85 cents general admission, 55 cents for service men, and 25 cents for children. Tickets may be secured from any member of Alpha Kappa Alpha.

India Natives Chirpers Of

Defender —

Chicago Defender 9-9-44

Dear Sirs:

"As a member of my company representing part of the great armed forces of the United States, I feel it my duty to inform you of two well known characters in my company, who possess great talent in the musical world. I introduce to you through mail Jesse (Crooner) Johnson and Johnny (Stardust) Corina, from Grand Rapids, Mich., and Beverly, California, respectively. These men have competed in contest after contest and came through victorious.

Johnny (Stardust) Corina started his musical career at the early age of nine when he sang at West Lake high school before a capacity audience. Attaining this popularity, he began to sing with Professor Keaton's chorus, which was widely known on the coast.

The thrill of his life came when he sang once with the nationally famed Hall Johnson Choir.

Jesse (Crooner) Johnson started his musical career in high school participating as a member of Glee clubs. He has sung in various night clubs in the Mid-West. 9-9-44

Cpl. William Griffin, of Philadelphia, Pa., has helped both boys progress tremendously. Being a man who has had experience in the musical world and who is capable of playing the piano, ukelele, banjo, sings and is quite a composer, this man is due some of the credit for the success of these two sepia stars."

Yours truly,
Pfc. William W. Dysart
Somewhere in India.

Coming To Savoy

Amsterdam News, N.Y. 5-6-44

MARVA LOUIS, wife of Sgt. Joe Louis, made her first New York appearance at the Greenwich Village Inn Wednesday night, after a tour of hinterland night clubs from the Mississippi River to the Eastern Seaboard. She will continue at the Inn nightly. Along with a host of celebrities including Pearl Primus and Sister Tharpe and Lucky Millinder's Band, Mrs. Louis will sing at the NAACP 35th birthday dance, Wednesday, May 12. Opportunity to hear her sing is an event New Yorkers have been long waiting for.

Roland Hayes Still Leads All Present Day Singers

People's Voice — New York, N.Y.

10-21-44

By BLAIR WILLIAMS

Roland Hayes, the master of the Lied, gave his first concert in Carnegie Hall in several years, and proved himself still the musician and leader of all present day singers in interpretation and depth of expression. Sunday night's concert was sung to a full house which displayed its enthusiasm time after time for the great artist. His interpretations of Schubert, especially "Am Meer" and "Das Fischermädchen," were exceptionally thrilling. "Vivo la days when his vocal apparatus Bello" recalled memories of the would allow him to spin a phrase in molto pianissimo with the essence of ease and "Fantoches" sort of catagoried these memories for you.

Mr. Hayes' voice isn't great. It never has been and his success has been due to that which he has been able to do with it. Now he is a little older, his forte voice a little harsher, his pianissimo a little more difficult and at times a bit off key but many a so-called finished artist would do well to take a few lessons from him.

10-21-44

The program was chosen with taste. "Two Negro composers were represented. Camille Nickerson's "Micheu Banjo" was bright and full of Latin African humor. Percival Parham's death deprived us of a great talent. His musical ability combined with his insight into Negro idioms gave his music, not song or folksong arrangements, an atmosphere and emotional expression which we miss in much of the music relative to Negroes.

Reginald Boardman is an able musician and sympathetic accompanist who commits his accompaniments to memory.

Courier — Pittsburgh

Inkspots Star On Kate Smith Show

10-28-44

NEW YORK—The famed Ink Spots, who are the current toast of Gotham night life by virtue of their sensational work at the new Zanzibar cafe, appeared last Sunday on Kate Smith's air show. The recording combo of the Spots and Ella Fitzgerald, also on the Zanzibar bill, is sweeping the country. Their latest waxings are "I'm Making Believe" and "Into Each Life Rain Must Fall."

LOUIS JORDAN ON HALL OF FAME

Courier — Pittsburgh

CHICAGO —(ANP)— Louis Jordan and his Tympani Five will

Sunday At The Golden Gate

Amsterdam News - New York, N.Y.

9-23-44

FAMOUS GOLDEN GATE QUARTETTE, appearing at Johnny Myers' Anniversary Celebration at the Golden Gate Auditorium, Sunday, September 24. Afternoon and evening performances, 3:00 p. m. to midnight. The Golden Gate Quartette is making their only Metropolitan appearance at this celebration. They have just returned from Hollywood and a Nation-wide tour. Among the other quartettes, radio, screen and concert artists appearing are, the Dixie Humming Birds; The CBS Jubalaires; The Famous Georgia Peach and her Original Gospel Singers; The Coleman Brothers; Mme. Ernestine Washington; The U. S. Coast Guard Quartette; The Famous Southern Sons; The Sunset Jubilee; The Thasher Wonders and The Harmonaires.

9-30-44

SOMETHING FOR THE BOYS—Muriel Smith, left, who alternates in a "Carmen Jones" role with Muriel Rahn, right. The two bronze actresses have been lauded by Gotham's daily critics for their outstanding showmanship in the drama, currently appearing there at a Broadway theatre. This picture is intended to be a morale builder for a service unit in Burma headed by Pvt. Leon Clemons.

5-6-44

FACTS ABOUT MUSIC

Dallas Express 5-6-44

Washington D.C.

By VIRGINIA WILLIAMS

The biennial meeting of the Association of Music Teachers in Negro Schools, sponsored by the Music Educator's Conference of the Baltimore-Washington Area, opened its sessions with a duo piano concert by Sylvia Olden and Thomas Kerr.

We owe a special vote of thanks to Dean Warner Lawson for bringing such a concert to the Washington public.

This team of duo-pianists presented a unique, interesting program. Both geniuses, they played with precision, alacrity, and dexterity. Never once was a flaw discernable, and throughout their program they displayed excellent ensemble.

The Saturday morning session of this conference opened in the Rankin Memorial Chapel with an address by Dr. Mordeccai Johnson in which he paid a great tribute to music.

A recital followed this speech by the students of the School of Music, Howard University, and "The Pilgrims' Song," Tschkaikowsky,, sung by Benjamin Johnson, from the Dunbar High School.

5-6-44

On this program also a group of children from the Young Playroom School, unde rthe leadership of Miss Gladys Jones, who did an interpretation of Malotte's Lord's Prayer in a commendable manner.

At the Saturday afternoon session, Dr. Allain L. Locke spoke on "Negro Music at the Crossroad."

The evening session brought a concert by the Howard University choir in an excellent ensemble. Somehow, Warner Lawson has the power to make his singers carry exquisite tone throughout a performance, with perfect diction even in loud or soft passages.

Dean Lawson's conducting was marvelous. Fred Waring's arrangement of the "Battle Hymn of the Republic" was actually sung for the first time. I would that Fred Waring could have heard his own arrangement. Never have we heard such beautiful tones, such that only a chorus as was heard Saturday evening emit, coupled with inherent dignity, musical as well as spiritual significanse, that belongs to this choir.

New Voice On Horizon

Peoples Voice-New York N.Y.

10-21-44

From blues to opera may be the future story of Wilhelmina Grey, erstwhile entertainer with Duke Ellington and Downtown Cafe Society, who was given a scholarship in the vocal department of the Chatham School of Music on the approval of Samuel Chotzinoff, musical director of the National Broadcasting Company.

Although Miss Grey could not read music and did not boast any serious musical background, Chotzinoff accepted her on the strength of her native ability for interpretation and the rich quality of her voice. This broke all precedent for the school since it accepts students only who are advanced and qualified for professional training.

10-21-44

Mr. Chotzinoff, director of the school, was persuaded to hear Miss Grey by Miss Ruth Bergman of the Chatham School staff after she had heard the remarkable voice. Wilhelmina Grey, one of the only two accepted out of hundreds heard in the school's annual audition this year, is the first Negro girl to receive a scholarship there.

Mr. Chotzinoff, who selects and engages all the great artists who perform for NBC, placed Miss Grey under Hans Heinz for study. Mr. Heinz has taught some of the greatest singers who have appeared with Toscanini, world famed conductor now with NBC.

10-21-44

Wilhemina Grey was born in South Carolina and raised in Pittsburgh, Pa. She now lives at 183 W. 135 st in New York City.

Andy Kirk, Bea Booze Wax Hits

Afro-American

By STAFF CORRESPONDENCE

A basket of hit tunes have come forward in the last few months and the source is Andy Kirk, who with his sensational orchestra has been scoring successfully in theatres. With Bea Booze, who was discovered in an AFRO-AMERICAN Newspapers' amateur contest, and Ben Jenkins as featured vocalists, the Kirk band has evoked much praise from critics.

Andy Kirk

Decca Records reveal that discs by the Kirk orchestra and by the charming chanteuse Miss Booze has reached a new high in the sales tubulations for 1944. Listed as favorite hits with the juke box and frenzied theatre fans are, namely: "Boogie Woogie Cocktail," "The Count," "Hip Hip Hooray," "I'm Misunderstood," "Take It and Git," and the popular "Hey Lawdy Mama."

Bea Booze

9-26-44

Bea Booze scores with "See See Rider Blues," "Catchin' as Catch Can," "If I Didn't Love You," "War Rationin' Papa," and a swingy-thingy "I Love to Georgia Brown So Slow." Jenkins is a favorite with theatregoers and has been acclaimed the No. 1 male vocalist "chin-up" favorite with many of the boys and girls in the armed forces. Kirk's orchestra has been an outstanding entertainment attraction for a great many moons.

Ben Jenkins

9-26-44

Golden Gate Quartet In Paramount Picture

11-1-44

HOLLYWOOD—The Golden Gate quartet, direct from New York, are currently strutting their stuff before the cameras on the Paramount studio lot in "Rhythm On The Range." Their screen work will keep them on the Coast for the next two weeks. The crack aggregation recently enjoyed a big week at the Orpheum theatre here, with Andy Kirk and his band.

Jimmy Payne will present a company of dancers and singers on primitive African and Caribbean rituals, together with several musical numbers. At the head of the dancing company will be Jay Davis, Alemena Green and Al Bledger, one of the featured dancers in "Billy Rose's Carmen Jones."

Among the musical numbers of the evening will be new songs by Henry Hernandez.

Africapers

New York Amsterdam News 5-27-44

At Times Hall

Sunday, May 14th

New form of intimate Negro revue will make its single performance at the New York Times Hall on Sunday evening, May 14, when

Think Duke Ellington's Ascension And Hold On Top Due To Odd Mood

Chicago, Ill.
Chicago Defender 12-16-44

By AL MONROE

Listening to Ted Husing broadcast the Army-Navy football game last Saturday my mind turned back to December 1927 when the same announcer informed the world that the Cotton Club in Harlem was presenting the music of Duke Ellington, then a comparatively unknown. The same Duke Ellington who was later to give "Tin Pan Alley" some two hundred hit tunes. The same Ellington who was to bring forth an odd arrangement of tunes and notes that few if any bands would be able to copy successfully. The Duke was on top at last. But his road had been hard and rocky. But suppose we let Oliver (Doc) Perry, the man who taught him early fundamentals, picture the childhood days of Duke Ellington. Says Doc:

"The occasion was a dinner party in Washington, D. C., the subject a huge painting resting atop a large upright piano in the home of the Edward Kennedy Ellingtons Sr. The speaker was Mrs. Daisy Ellington, mother of the great Duke, "I sometimes wonder if I shall live to regret that my son did not pursue a career in art. He painted that picture in less than 10 hours, and that one is nothing compared to the samples which secured for him a scholarship to Pratt Institute where he was to major in art." Young Ellington was not present. He was at a nearby party pinch-hitting for the pianist in one of the several bands he played with on part time basis. But had he been present his mother's remarks, heard many, many times before, would hardly have registered since the Duke had already decided music and not art was to be his life's profession.

Makes Own Decisions

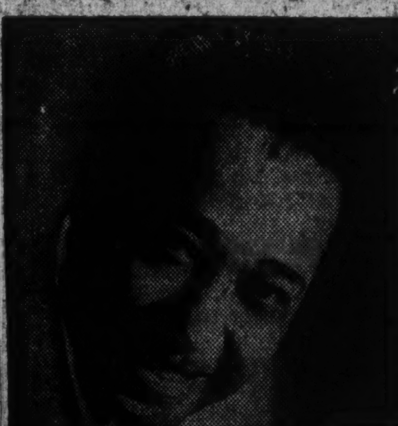
"In fairness to all concerned it must be admitted that neither Mrs. Daisy Ellington nor the father, Jay Eddie, offered any specific requests toward the molding of their son's career. They recognized his strange temper and best of all knew he could not be driven through a childish mood that scorned all who crossed his plans." However, most headliners owe their success to some one. Duke Ellington owes his to mood. Most anyone will tell you Duke Ellington is a genius whose success comes through individuality. All of which is true, but the Duke himself will tell you that development of what his admirers and critics term genius is traceable directly to his ability to put into song his particular mood of the moment. I have on occasions, with the Duke, granting a few admissions here and there, broken down his numerous hit numbers. And in each case the theme, rhythm and lyrics have been the Duke's reaction to some particular mood often brought about by the actions of others.

Secrets Revealed

To go further—into each of the songs—would not only be mirroring the life of the great musician but the actual betrayal of secrets unbosomed by our friendship. Mere interrogation by an eager reporter could not possibly have drawn some of the admissions. Duke Ellington is and has always been a man of few words. He'll talk compositions but preferably with folk outside his profession. He either thinks such discussions with musicians tends to influence one's decisions or breaks a thought or an idea that is already born. That is a part of his individuality. The same goes in his selection of vocalists. Look back through the line of chirpers the Duke has presented and you'll discover few if any of them were known prior to his picking 'em up. His theory seems to be training 'em as you would have them serve is much better than attempting to make over a veteran. He has used the same system in selecting the fine organization of musicians under his banner. Best saxophonist in the nation—Johnny Hodges—was developed by Ellington. The late Jimmy Blanton, king of bass fiddlers, was a mere urchin when picked up by Duke. And so on down the line one finds this practiced in the Ellington organization.

Difficult Arrangements

The Duke's arrangements are hard to play. Years of practice is required before one can fit well into the Ellington band. But when the king himself has added the finishing touch the job is well done. Many argue that continued service as a unit keeps Duke's band at the top. This is only partially true. There are other organizations with long service as units that show no such perfection. Rather 'tis the mold under constant pounding by the master who would have the product emerge a finished product. It is from this mold that Duke sought to build the machine with which he might produce his life-long ambition—the Negro opera. And there is no doubt but that when the attempt was made the result was successful. Operatic concerts in New York, Boston, Chicago and other cities that stirred the musical world is ample proof.



DUKE ELLINGTON

When Ellington began his rapid rise up the ladder, critics labeled him king of jungle rhythm, exponent of a fad that time would erase. That was more than 20 years ago. One of these Duke denies; the other time has proven false for today the Ellington music is as popular as when he first hit the pinnacle he still occupies. As to style—in Duke's own words—what critics chose to define as "jungle" music is in reality "heart" tunes. He wrote "Black and Tan Fantasy" out of a heart that was broken through rebuffs when he sought an engagement at the old Palace theatre on Broadway. An engagement he was able to land only through Irving Mills who was to later pilot him through the early days of his struggles. There has been much written about the Mills-Ellington tie-up—most of it wrong. The true story is: Irving was a song plugger and working at odd jobs when he learned of Duke's wishes to play the Palace. "Let me act as your manager and I'll land the engagement," Irving said. His promise materialized and at a figure almost three times that Duke expected. Next day there was a contract and literature was printed showing Irving Mills as manager of the "unknown" who was threatening to revolutionize popular music. There is nothing particularly unusual about this, however. For as father time changes so many things so does it change songwriting. In the early days of songwriting the ragtime held sway. Such numbers as the late Scott Joplin's "Maple Leaf Rag" were ragtime classicals that swept the country.

Some Slight Changes

This style of music remained a part of the Negro's album for years. On occasion there were "musical amendments" but these were short lived. For one thing the "amendments" were more or less of the derogatory type and drew criticisms that were hard to live down. The first of these was Irving Berlin's "Smoky-Mokes" that introduced southern dialect into the lyrics. Irving introduced this style into New York's Tin Pan Alley and for that reason it drew most national attention. But even "Broadway" that was just beginning to blossom couldn't force this style of music down the throats of a musically conscious public and make it stay. It was during this period that Sol Bloom, now Congressman from New York, wrote "Coon, Coon, Coon, I Wish My Color Would Change," a sort of burlesque on the Negro. This soon went the way of all mistakes, however, and carried with it the unpopular catch tune, "If the Man in the Moon Was a Coon What Would You Do," written by Ernest Hogan. Hogan had apparently hoped to cash in on the popularity of "Tin Pan Alley" with his sequel to Bloom's tune, so the two were "buried" together.

Duke's Protege

JOHNNY HODGES

Who under the guidance of Duke has become the nation's number one alto and soprano saxophonist. Hodges who has played in only three other bands (for short periods) has been with Duke 17 years.

Distasteful Lyrics

While the distaste for the lyrics of these songs had a deal to do with the change it was the arrival of jazz music that signed the doom of the ragtime—high and low. This was, likewise the birth of the blues which came from the low inlands of Louisiana down around New Orleans.

Such artists as King Joe Oliver and Red Allen Sr., were making their instruments talk and many of the songwriters began putting the strange noises to music. Result jazz started sweeping the country. In every small theatre, tent show and small night club, jazz music was the hobby lobby. Then early in the '20s there came to New York from Washington a young music student, heading his own band and featuring an odd style of music. His style was both original and indescribable. Some named it "Jungle Rhythm" while others just sat back and listened with no attempt to identify its classification. His compositions like "My Heart Throb" was soon the property of every whistler. And then came in order such numbers as "Black and Tan" fantasy, "Mood Indigo," "Rockin' in Rhythm," "St. Louis Toodeloo" and many others. Not any of these were akin to either ragtime or jazz. They were different kinds of songs that were to start the Broadway songwriters to rack their brains in search of something to check the tide toward Ellington, the unknown.

Gets Big Break

And then came Duke's big break—the radio. From the Cotton Club in New York he began broadcasting those odd tunes and in a short time his popularity was nationwide. The Duke was made but with no intentions of staying put or existing off the popularity of those old numbers. So along came "Sophisticated Lady," "Solitude" and others to add momentum to his growing popularity. However, Duke's next move at songwriting was, as in the beginning, the reaction to "mood." He was struck by something going wrong in the personnel of his band despite the abundance of talent and out of it came "Cootie" (Williams) concerto. And when after 13 years Cootie planned to leave him for Benny Goodman, the song was retitled: "Do Nothin' Til You Hear From Me." And it is no secret within his band that "I Got It Bad and That Ain't Good" was Duke's reaction to the marital affairs of one of his closest friends—an affair which affected the Duke very much.

The Duke, unlike most of the band leader-composers, has not gone unmindful of the day when he must cast aside his baton and quit the piano. And as a result has set himself rather securely. In the New York directory you'll find listed "Duke Ellington, Inc.," the headquarters from which the Duke is booked. President of the firm is Duke Ellington. Duke Ellington is treasurer. There are a flock of managers and directors. There are booking agents but at the usual rate for bookies. Ninety per cent of the stock in Duke Ellington, Inc., is owned by Ellington with the other 10 scattered among stockholders. In addition to running his own band the corporation operates other attractions. Few know that when Cab Calloway broke into big time he did so under the wings of Duke Ellington. On record Cab's handler was Irving Mills but Duke Ellington possessed half interest in Mills' attractions. Rumor has it that Cab's objections to the set-up resulted in Mills' ultimate purchase of the Calloway contract from the corporation. It was no fish fry sale, however, and this combined with royalties and band engagements have put Ellington in a bracket that means independence for life.

Path Was Rocky

Duke Ellington's path to the top has not been strewn with roses. It is a matter of record that despite his numerous early hits he was one of the last of the big time writers to crash American Society of Composers and Authors. Membership in this organization is the object of every songwriter. It means from $1,500 to $26,000 annually depending on the class of membership held. Membership requirement is five or more songs that reach the "hit parade." Shortly after Ellington reached a partnership with Mills a publishing house was set up under the name of Mills' Publishing company. Duke received royalties from the firm as did many others, but neither a split in the over-all profit or credit for its being. As a result Irving Mills was able to enter as a publisher on the wings of the hit tunes that Ellington had written. Then later came the split Duke was now hoping for and the king of composers was able to purchase his own contract. This eliminated Mills from the Ellington corporation, one of the most powerful on Broadway. It also left Duke Ellington sole owner of his song hits—one hundred and thirty-seven to be exact. All of which have pleased the nation if not the Duke himself for the Duke hasn't felt that all of his acclaimed numbers merited the hit parade. He considers "Mood Indigo" his most solid composition; "My Solitude" is his best seller and "Song of My Heart" the most shallow of his numerous tunes. Yet they have all combined to satisfy a public hungry for the umph and unusual in popular music.

Carol Brice Makes Hit in Debut With Kansas City Philharmonic Orchestra

Call — Kansas City Mo.
12-20-44

Miss Carol Brice, 25-year-old contralto, came to Kansas City Saturday to make with the Kansas City Philharmonic orchestra a nation-wide radio debut which will secure for her a place in the hearts of the nation's music lovers.

In a sentence Miss Brice proved that she is America's new great contralto. In her three numbers "Mura Felici," from a seldom sung opera, "La Donna del Lago," by Rossini; "Agnus Dei" from Bizet's "l'Arlesienne" and a spiritual, "Witness," Miss Brice revealed the true, deep and clear qualities of her beautiful voice.

The singer revealed the rich timbre of her voice in the first number and mastered the difficult Rossini work with delightful and skillful ease. She was in complete control throughout the hour long concert and maintained a cool and professional poise.

Miss Brice sang with the Kansas City Philharmonic orchestra, first on a new NBC "Orchestras of the Nation" series with Efrem Kurtz conducting. This was the young singer's first public performance apart from appearances at colleges in the South.

Mr. Kurtz heard of the young singer through Clifton Fadiman of "Information Please" fame and auditioned her in his suite in the Waldorf-Astoria in New York City last summer. She sang one aria for him, "Mura Felici," and he declared her ready for national presentation.

Telegrams from over the nation came in praise of the singer and Mr. Kurtz. So interested was one nationally known recording company in the young singer that they sought immediate contact with her.

The orchestra proved that it has developed materially under the direction of Mr. Kurtz and presented first the Haydyn "Surprise" symphony Hendesmith's "Metamorphosis on themes by Weber and three dances from Khatchaturian's new ballet, "Gayne." —W. B. H.

Miss Brice was accompanied to Kansas City by her husband and manager, Neil Scott, leaving her 9-month-old baby son with her mother in New York.

The program was broadcast from the Musicians Union hall, 1017 Washington, Kansas City, with a small studio audience made up for the most part of members of the Philharmonic board of trustees and subscribers. The size of the hall would not permit a larger audience. Three Negroes were in the audience.

Miss Brice was born in Indianapolis, the daughter of a Congregational minister. Both her father and mother are singers, unprofessional.

The young contralto is a graduate of the Talladega college, Talladega, Ala., and of the Juliard School of Music in New York where last spring she won the Neumberg award for soloists, the first of her race to do so.

Miss Brice will appear with the Pittsburgh, Pa., Symphony orchestra in January. —W. B. H.

Call-Kansas City Mo.
12-22-44

MAKES DEBUT WITH KANSAS CITY PHILHARMONIC.—Miss Carol Brice, 25-year-old contralto from New York, made her debut in a nation-wide broadcast Saturday, Dec. 16, with the Kansas City Philharmonic orchestra directed by Efrem Kurtz. The program was carried by the NBC network through station WDAF. Miss Brice sang three numbers with the orchestra during the hour-long program which inaugurated the Saturday afternoon NBC series, "Orchestras of the Nation." Miss Brice is the niece of Dr. Charlotte Hawkins Brown of Sedalia, N. C. She will make her concert debut in Town Hall in March. Critics all over the nation listened to Miss Brice and were warm in their praise of the new singer.

Earl Hines to Lecture at 15 Colleges, to Apollo Theater Soon

The Call-Kansas City Mo.
12-4-44

By DON De LEIGHBUR

CLEVELAND. — (C) — Earl Hines, the ole "Fatha Hines" to the musical profession, the master pianist and band leader, filling out the remainder of a successful week's engagement at the newly opened Metropolitan Theater here, took out time to tell me of his immediate plans which call for lectures on the evolution of jazz at 15 white colleges. In these lectures, Hines will probably trace the course of popular music through the various stages which brought it to its present status as swing.

12-1-44

In those days, around 1920 and 1921 when Hines was wearing the then popular money back suits with the bell bottom pants (weren't we all?), musicians were still playing what they called "rag-time", the forerunner of jazz which got its official name of jazz a year or two later.

Hines Knows Full Story

I doubt if there is any person on the music scene today who knows the story better than Earl Hines. He is more than well equipped to lecture on jazz since he has played such a tremendous part in its evolution. I think, of the great contemporary swing and jazz pianists, Hines perhaps stands out more than any other because he is the most copied performer in the business. One only has to look around at random and pick out imitators of his fascinating "trumpet" style to bear out this statement. For instance, the great Art Tatum was influenced by Hines, as was Teddy Wilson and others. Earl Hines, Duke Ellington, and Fats Waller, are commonly considered the three great masters of piano style; each produced a distinct and different approach to the portrayal of jazz moods which contributed to the lasting qualities of his art. Hines, however, is distinctive in the fact that aside from consummate showmanship, he is also a smart and shrewd businessman and extremely race conscious. That is why he has been able to remain in the forefront with the leaders of swing and jazz all these years.

Great Patron of Talent

Hines, for one thing, is a great patron of talent, especially of today's undiscovered stars of tomorrow. One only has to thumb through his record and pick out such names as Billy Eckstein, Sarah Vaughn, Margaret Watkins, Ida James, Katherine Perry to be assured that Hines has been on the beam all along. Here in Cleveland, backstage, I saw in the making another group of future stars listed on the bill at the Metropolitan with the great piano star.

Fresh from a sensational tour of the west coast, Hines brought with him to Cleveland a new quartette, The Four Mellow Tones, four cute kids — none of whom seem over 16 years of age — and who were picked up by Hines in Los Angeles for future development as members of his troupe. These kids have class, style, showmanship, and a great future. They don't imitate anybody and feature unique, original songs, plus some popular tunes. They are Reuben Saunders originally from Chicago, Gene Bildrew of Los Angeles, Harold McEwen of Chicago, and Arthur Rainwater of Los Angeles. All wear their hair in the tremendous "conks' now popular among the younger set and were well togged out in mellow brown outfits which blend with their personality ad, brother, they give.

The Hines' show at the Metro- sonality and, brother, they give. ly Eckstein in Arthur Walker, a handsome, chocolate colored cornet wizard, and singer of ballads who, like Eckstein, also features the blues. Walker is of the swooning type, very handsome, slick, and cute who comes on like mad.

Contralto's Stature Goes Unchallenged

N.Y. Amsterdam News
11-18-44

Marian Anderson Gives Excellent Recital At "Sold-Out" Carnegie Hall

MARIAN ANDERSON, contralto, in recital at Carnegie Hall, Sunday, November 12, 8:30 p. m., 1944, under the direction of S. Hurok. Franz Rupp at the piano. Program:

Aria: Il Lamento di Arianni, Monteverdi-Respighi; four songs by Schubert, Der Wegweiser, Wohin, Standchen, Abschied; Aria: Humble fille des champs, from "Charles VI" Halevy; two songs by Faure, Autonne and Apres un Reve; songs by Debussy; Fantoches, Le Chevelure and Air de Lia, from L'Enfant Prodigue; Negro spirituals by Burleigh, White and Price.

Marian Anderson sang to a sold out house Sunday evening at Carnegit Hall to devotees who not only follow religiously her recitals but sit breathlessly as she unfolds the beauty of her rich, full voice in songs of the masters. It was a memorable evening for she gave a concert as near perfect in song and story as is humanly possible. When she sang "Ave Maria" at the end of the program following encores, many were weeping, not tears of sorrow, but the result of emotion kindled by the grandeur of her voice raised in a spiritual benediction.

She carried the audience from the depths of despair to the heights of exaltation. With the opening strains of the aria, the lament of Arianna (Let Me Die), to the last triumphant Ride On, King Jesus, by Burleigh, where she sang out the conquering word "Ride!" on a full clearly centered high F flat, her mastery of the art of singing was felt by each listener.

Her stature as the greatest living contralto remained unchallenged, and Sunday night's concert certified to the fact. She gives to mankind the beauty of her inheritance and years of arduous labor and self-sacrifice. Franz Rupp, who has been with Miss Anderson for five years, as accompanist, received justifiable acclaim as she clasped his hand and led him to the stage for a share of the applause.

Playland Park, South Bend, Ind.; Dixieland Gardens, Lexington, Ky.

TOLEDO, Ohio — Following a highly successful stay at Chicago's Grand Terrace, Clare de Lave, music director of the Rayings of Rhythm on the final middle-western tour at Toledo, Ohio; Forest Park for promoter Henry "Hank" Dirham.

Other dates to follow will include a one-nighter under the auspices of the Avondale club, Gary, Indiana.

DARLINGS OF RHYTHM TOUR
Defender
7-22-44

Ellington Urk Picked For Esquire Awards

Tribune—Philadelphia, Pa.
11-25-44

The appearance of Duke Ellington and his famous orchestra in a concert to be held at the Wilmington, Del., Armory on Saturday, Dec. 2, marks one of a series of concert appearances en route to the famous Philharmonic in Los Angeles, where, on January 17, this famous composer, conductor and orchestra leader will be on hand to "want the fans to cooperate with us." But this year a new location will house the league—Mercantile hall where a higher ceiling and more playing space will add to the enjoyment of the games.

The managers of the member clubs have submitted their player lists to the Council and all of the men named here have been declared eligible. Omega Psi Phi, 1943-44 champions, topped all competitors in the country in the alto saxophone division. Lawrence Brown will receive a Silver Award among Trombonists and Harry Carney gets a Silver Award as baritone saxophonist in the "Miscellaneous Instrumentalists" section. Violinist Ray Nance, whose "A Slip of the Lip Will Sink a Ship" brings down every house, will be given a Silver Award in the New Stars classification.

These numerous awards are proof of the musical quality of the Ellington collegiate stars who will play a big role in the big doings on the night of November 23. Standouts in that strong line up include Macon Williams, lightening fast fullback, and Leo Harrison, smooth quarterback both of whom were piloted to All-American fame by the Warhawks coach while at Florida A. & M. Other topnotchers with the Ground Forces team are Crews, the speedy ball carrier from 'Bama State; William Thomas (Ariz. U.), James Hart, former Wilberforce full back; Hawthorne Lee (Fla. A. & M.) Cheatham, the triplethreat back; Harris, terrific at left end; and Gardner, hard-hitting tackle. All in all, this return game promises to be an event filled to the hilt with thrills, excitement and surprises with bandsmen and linesmen vieing for the starring roles of the evening. 11-26-44

ton organization which will tour during the month of December, playing at principal cities in the Eastern states, and giving a concert in New York at Carnegie Hall on December 19, the third which the Ellington band has given in that "long-hair" musical mecca.

Recently a New York music critic said of the Duke's famous band: "Perhaps the greatest collection of jazz musicians ever gathered together in one orchestra." The Esquire awards confirm this judgment and make it a fact that each of Ellington's sixteen men is a virtuoso on his instrument. Nor is this the first time these men have won signal honors in their fields. Downbeat's national poll recently voted Johnny Hodges No. 1 alto saxophone star of America, Rex Stewart's trumpeting has been a shining mark in jazz for years and Sonny Greer's drums belong among the immortals of jazz.

NEGRO COMPOSER WINS MUSIC AWARD

N.Y. Times—N.Y.

William Grant Still Overture Chosen to Celebrate Jubilee of Cincinnati Orchestra

12-27-44

CINCINNATI, Dec. 26 (AP) — William Grant Still of Los Angeles, Negro composer, won the $1,000 war bond offered in nation-wide competition for writing a jubilee overture celebrating the Cincinnati Symphony Orchestra's fifieth anniversary, it was announced today.

The judges, Eugene Goossens, conductor of the Cincinnati Symphony; Pierre Monteux, San Francisco Symphony conductor, and Deems Taylor of New York, noted composer, critic and writer, voted unanimously for Mr. Still's work, "The Festive Overture."

A world premiere of the composition will be given by the Cincinnatti Soymphony on Jan. 19 and 20. Thirty-eight other compositions were entered.

Mr. Still was born in Woodville, Miss., in May, 1895. His compositions include the opera "Blue Steel" and the ballet "A Guiablesse." His best known work is his Afro - American Symphony, which has been widely played in Europe, as well as this country.

Mr. Still is the first Negro composer to receive European recognition through performance of his music on a tour conducted by Howard Hanson, director of the Eastman School of Music. He learned to orchestrate by learning how to play instruments. In a lecture the manuscript of which is kept in the Sibley Music Library of Rochester, he attributed his inspiration to God, whom he thanks for every composition he writes.

Negro Composer Wins Symphony's Award

News—Birmingham, Ala.
12-27-44

CINCINNATI — (AP) — A nation-wide competition for writing a jubilee overture celebrating the Cincinnati Symphony Orchestra's 50th anniversary was won by William Grand Still, Negro composer, who was born in Woodville, Miss.

The prize in the contest was a $1,000 War Bond. A world premier of the composition "The Festive Overture" will be given by the Cincinnati Symphony Jan. 19 and 20.

Thirty-eight other compositions were entered in the contest.

Still's compositions include the opera, "Blue Steel," and the ballet, "Le Guiablesse." His Afro-American Symphony has been widely played in Europe and the United States. 12-27-44

Still lives in Los Angeles.

Duke Sets Modern Record With 3rd Carnegie Concert

People's Voice—N.Y.C.
12-16-44

Duke Ellington, pacesetter in many musical departures from the usual ideas, will again set some sort of record for jazz musicians of the future to shoot at when he and his band appear for the third time in concert at Carnegie Hall next Tuesday night, December 19. In contrast to his previous concerts some of the old Ellington favorites, which have been identified with him for years, will be missing. Among these are *Black and Tan Fantasy, East St. Louis Toodle-oo,* and *Mood Indigo.* However, several new and previously unheard Ellington items are on this year's program. Particular attention is being given to his *Bluetopia.* Then there are the *Perfume Suite* another more ambitious work. Last year in the heavier vein the Duke introduced *Black, Brown and Beige.* This year's program includes an excerpt from that opus.

DUKE

OLD MEN ON HAND

While it has been necessary to make several replacements in the bands, many of the established instrumentalists will be on hand to thrill the bands legion of followers. Johnny Hodges, Rex Stewart, Lawrence Brown, Joe Nanton and the Duke himself will be in their accustomed spots.

Appearing for their first time in the 57 st music mosque will be two of the nation's top soloists—Taft Jordan, long a fixture and feature with Chick Webb and ace tenor sax man Al Sears, recently with Lionel Hampton.

To round out the full program Al Hibbler, Joyce Sherrill, Marie Ellington and Rozetta Davis will lend their vocal talents to the proceedings.

It appears that once again the show will be a sellout, mute testi-

Ellington at Carnegie Again:

Duke's Third Annual Concert Shows Soloists to Advantage

People's Voice
12-30-44
N.Y., N.Y.

When two years ago Duke Ellington took his unique musical organization into Carnegie Hall for the first time it was a musical highlight largely because on what was then the twentieth anniversary of his band he gave the auditors a delightful evening of the type of creative effort through which he had become world famous. Somehow or other he had managed to catch the mood of all the Harlems everywhere and the reactions of its people; dab them with a touch of indigo and transplant them into the confines of bars and spaces in a way no other band leader or composer had. There was a delightful concert indeed. Then apparently Mr. Ellington began to take himself much too seriously and lean much too far towards the commercial side as he planned his subsequent Carnegie programs. Thus his third annual appearance there last Tuesday night left much to be desired on the part of us who worship at the shrine of Ellington's mood music. 12-30-44

His excursions into the fringes of symphonic creations seem extremely labored and certainly one of the inherent charms—or hypnotic holds, if you please—of Ellington music is its fluid quality. As one sits through his lengthy **Black, Brown and Beige** (considerably cut in this year's hearing, thank goodness) or the new **Perfume Suite** you get the impression that someone has said "This is Carnegie Hall, shrine of the more serious music, and by golly, we're going to play something serious, too." And despite the sterling work of superlative instrumentalists like Johnny Hodges, Lawrence Brown, Joe Nanton, Rex Stewart et al the over all impression is that the band as a whole is not too familiar with the music or else what it is that the leader is trying to get across.

We can attribute the inclusion of several roof raising numbers with the brass blasting to kingdom come in the program only to the fact that it was commercially advisable to include them.

We were hypnotized again this year, as in previous years by the magnificent instrumental solos of Hodges, on the sax; Brown on the trombone as well as Joseph Nenton on the same instrument; Taft Jordan's trumpet; Ray Nance's violin and trumpet and naturally Ellington's distinctive and creative piano stylings.

To sum up: the work of the instrumentalists left nothing—absolutely nothing—to be desired but the arttimes labored efforts of the aggregation as a whole fell considerably short of what we have a right to expect from the most creative popular music figure of our time.

If you have gathered from the foregoing that we are a rabid Ellington music fan and are loath to accept anything short of perfection from him—you gathered exactly right.—Bostic.

Opera to Continue, Says Mrs. Dawson

Baltimore, Md. Afro American
1-25-44

WASHINGTON (ANP) — Declaring that "the National Negro Opera Company will go on," Mrs. Mary C. Dawson announced here Saturday at offices which have been established in New York City that every person hold

"Washington will hear 'Aida,'" Mrs. Dawson said emphatically, decrying recent published reports that her organization was "through" because it had been placed on the unfair list by the American Guild of Musical Artists.

Predicts Ban Lifting

Pointing out that the listing of an organization by a union as "unfair" because of the organization's inability to meet certain expenses is not an unusual occurrence, Mrs. Dawson expressed confidence that the unfavorable listing would be cancelled as soon as the outstanding obligations have been met.

Mrs. Dawson expressed keen regret at publication of a number of statements about the controversy between her organization and the AGMA which she viewed as being "more harmful than helpful to all concerned."

She denied the truth of charges that performers had "kicked back" their pay to finance a performance of "Faust" in Washington and told reporters that reimbursement of all those holding tickets for the performance which was not given would be the "first order of business."

...side of their people known."

Mexican violinist expresses admiration of Negro music

HOLLYWOOD, Calif.—"Negroes and Mexicans have much in common, including the necessity of being made to realize that they belong to a living cultural current, to which they must be true and of which they should feel proud, if they are to occupy their rightful places in society and command respect and admiration from other peoples," declares Samuel Marti, Mexico's outstanding violinist, former conductor of the Yucatan Symphony Orchestra, organizer of the concert circuit in Mexico called "Conciertos Marti."

Mr. Marti came to Los Angeles' Wilshire Ebell Theatre under the joint auspices of Hilda Black and the Southern California Council of Inter-American Affairs to give a concert Dec. 18.

"Negro music," says Mr. Marti, "has enriched and enhanced not only the music of the United States but the music of most of the countries South of the border like Cuba, Brazil and Mexico, where there exists an important segment of the Negro population, especially in Vera Cruz, Guerrero and Chiapas. I feel that music is the most practical and accessible medium of revealing the aspirations and achievements of a nation. In the same way, Negroes and Mexicans may use it as an important social factor to make the better

Who Owns 'Spots?' NY Courts Will Tell

NEW YORK (CF)—The case of the Four Ink Spots kept in the limelight last week and will remain in it unitl December 4 when the matter again comes to the New York Supreme Court, where a trial will be held to determine who owns the name, "The Four Ink Spots." Te hearing originally scheduled for last Wednesday was postponed.

Moe Gale, agent, is backed in his court action by Ivory (Deke) Watson and Pfc Charley Fuqua, now in the Army. The latter pair are the only original members of the outfit left which started out at Indianapolis, Ind., back in 1930.

Originals Back Gale

Watson and Fuqua are 100% with Gale against the efforts of Billy Kenny, tall falsetto singing tenor, to handle the business of the quartet himself. Kenny is currently fronting a group under the name of the "Ink Spots" at the Cafe Zanzibar after his break with Gale.

Arthur Garfield Hayes, world-famous civil liberties lawyer and attorney for the NAACP, is handling the case for Watson, Fuqua and Gale, while I. Gainsburgh is representing Kenny.

Fourth Spot Signed

Gale is continuing his auditioning of singers for the tenor replacement for Kenny in a contemplated Ink Spots group built around the two original members left, and is said already to have signed the fourth, a bass singer.

Hayes's arguments in court December 4 will be to establish proof that as original members of the outfit, aWtson and Fuqua are the real proprietors of the title, "Ink Spots," and not Kenny. If this is proved, then Kenny will have to get another name for the singers he is leading and the title will revert to Watson and Fuqua and the other two singers they choose to fill out the quartet.

Warns Zanzibar Bosses

Meanwhile, a registered letter was sent to Bill Kent, Joe Howard and Carl Erbe, owners of the Cafe Zanzibar, where Kenny and his singers are earning $3,500 a week on bookings by Gale, warning them to be prepared to accept all consequences for continuing to pay salaries to Kenny instead of to Gale without the latter's consent.

On the other hand, Watson, Fuqua and Gale have announced they are willing for Kenny to return to the group if he drops the matter of heading the singers. If noot, however, they are intent on carrying on the court case.

Eldridge's Pay Over $500 Week

NEW YORK — Roy Eldridge's salary with the new Artie Shaw band is quoted as between $500 and $750 per week. Roy had formerly worked with Gene Krupa's band while Shaw employed Oran (Hot Lips) Page in his last band before Artie entered the navy.

Negro Soldier-Pianist Plays For Wounded in Free France

WITH U.S. FORCES IN FRANCE.—Much has been written about the soothing influence of music, but an incident that occurred at a General Hospital recently is probably unique.

Bob Robertson, noted Negro piano stylist who was featured at the Cotton Club with Cab Calloway, Cafe Society Uptown and other New York clubs, is a patient at the hospital, recuperating after a tonsillectomy.

Each afternoon Bob wheels a small piano from ward to ward entertaining the patients, playing their favorite numbers. He has had many requests for numbers and among them was one from a patient who always requested "As Time Goes By."

A few mornings ago, the patient with the penchant for the number of "Casablanca" was wheeled into the operating room. He refused to submit to the operation until one request was filled. Would they please get Bob Robertson to play his favorite number?

Robertson wheeled his piano to the operating room door and played As Time Goes By for the patient, who then submitted to the operation.

"You know there's a real pleasure in playing for the boys in the wards" said Bob, who has played before every type of audience. "I get a real satisfaction out of seeing these boys smile at my clowning on the keyboard. I get a lump in my throat when I see some patient flat on his back trying to keep time with my music by wiggling his big toe."

ALL GI SHOW

Bob recently participated in an all GI show called Take a Break and walked off with the first prize. The prize winners appeared on a 15-minute radio show over a French station and then visited Paris to make radio recordings for the Armed Forces network.

Bob, son of Mr. and Mrs. Joseph Robertson, 105 Ridge Street, Reidsville, N. C., attended Hampton Institute and played in the college band. Before finishing school he went to New York and began his musical career by playing with small bands in New York night clubs. Soon he had his own aggregation.

MUSIC

Todd Duncan, Singing Star, Gives Recital

BY J. D. CALLAGHAN
Free Press Music Editor

Todd Duncan, Negro baritone who originated the role of Porgy in Gershwin's "Porgy and Bess," gave a recital Monday night at Masonic Temple that revealed an all-encompassing grasp of the meaning of vocal music.

He is one of those fortunate few who possess something more than a mere voice with which to give out pleasing sounds. Through all of his program, ranging from Handel recitative and aria to the moving eloquence of Gershwin, one was conscious of its music and poetry.

IT WAS THIS gift that made his singing of Schubert's "Der Doppelgaenger" as intelligible as "Bess, You Is My Woman."

The voice is big and resonant, but capable of the finest shadings of tone. There was only a certain metallic overtone that was evident in his higher register to detract from his singing in the sections devoted to art song.

Duncan's program was an extensive one, chosen with an eye to the unusual as well as the familiar. Easily the most impressive was a French bit named "Briolage,' in which a farmer urges his oxen to the day's ploughing.

* * *

OTHER highlights of the evening included Moussorgsky's "Evening Prayer"; "Dancers, Come Up," of Wendt, and "Hear Me, Ye Winds and Waves," from Handel's "Scipio." Duncan, of course, obliged with an after-program selection from "Porgy and Bess."

Assisting the singer was William Allen. He played the entire taxing program from memory and with a splendid feeling for the problems of his fellow artist.

Philadelphia Chaplain Edits Book on Famous GI Chorus

UNITED KINGDOM BASE, England—Described as a regular "Joe," Chaplain W. M. Perkins, (Captain) of 213 North Houghton Street, Philadelphia, Pa., recently published a book depicting the complete story of the United States Army colored chorus that he organized.

Chaplain Perkins, came overseas in October 1942 with a quartermaster battalion. He organized a glee club from members of this unit and broadcast over BBC with Corporal J. L. Hunter of Birmingham, Ala., as director.

In January of 1943 he joined an engineer aviation battalion. In addition to his regular duties as chaplain, he was appointed to organize a 200-voice chorus to sing with London Symphony Orchestra. The chorus appeared at the Albert Hall, London, England, with Roland Hayes and gained world-wide attention.

Last week, in appreciation of the Army personnel who participated in the development of the chorus and the singers, a 117-page leather-bound book came off the press sponsored by Chaplain Perkins. It is titled "I Can Tell the World" from the song that he sang with the chorus.

Chaplain Perkins is a graduate of the Virginia Seminary and College in Lynchburg, Va., and Lincoln University in Pa. Before his enlistment in the Army, he was pastor of the Second Baptist Church in Hinton, W. Va.

The Southernaires Sing Here Tonight

The Southernaires, who will be heard tonight at the Montgomery City Auditorium, have sung together as a group so splendidly they are seldom thought of individually. Behind these four famous voices, however, are four distinctly different personalities.

Included in this quartet of artists is silver-toned Ray Yeates, one of the foremost Negro lyric tenors in America. A graduate of Hampton Institute in Virginia where he studied voice and choral work under the noted Negro composer, R. Nathaniel Dett, Yeates participated in every musical activity in the school. His first professional engagement was in "Blackbirds of 1928," and he has appeared with the Dixie Jubilee Singers under the direction of Eva Jessye. He enjoyed a brilliant dramatic career and has several notable motion picture performances to his credit. He was in "Porgy and Bess" and with Paul Robeson in "John Henry."

The program will close with a scene from the Weather-Beaten Whitewashed Church which has become a Southernaires trademark in the past 15 years. This portion of their Sunday morning radio program has brought favorable comment from all over this country as well as from overseas. A short scene is injected into the program so that you may hear the old songs of Zion and listen to the prayer band leader. Reserved sections in each price group have been set aside for white patrons.

40a-1944

The Negro Spiritual

Advocate-Greensboro, N.C.

ONE of the notable changes of our day is the larger place gained by the negro spiritual in American life. The negro school and the radio have magnified these songs in a marvelous way, and then, too, the whites have come to appreciate the significance of this music in disclosing the deeper experiences of a people who are so deeply religious and have lived in such close contact with the elemental forces of our life. 5-11-44

These songs are outbursts of religious fervor and, in many cases, are influenced by conditions which surrounded the people in whose minds they were born. As the negro labored in the fields of the South out of his heart burst these spirituals of such fine fervor and of such religious significance. It has remained for these decades to give proper place to this type of music. Especially popular are these spirituals with the southern people who have been so intimately associated with the negro through all the generations of our southland. More and more they make appeal to the heart of the world. Witness "Wings Over Jordan."

Those who have studied these songs so deeply religious and so vitally a part of the things they have felt and suffered are agreed that the negro spirituals express a sympathy of feeling between words and music not found in many compositions of learned musicians. In many songs that we sing today the tune gives one an idea and the words another. In the spiritual the words spoken convey a certain idea and the tune sung or played gives a similar feeling. For instance, the originators of these songs would never have taken words such as "Nobody Knows De Trouble I see" and placed them to a happy tune like "Every Time I Feel the Spirit." In every instance words and music harmonize and herein lies a thread of real artistry. Some of these songs are sad and some are happier. This is true because of the difference in living conditions of the people who originated them. In different sections there are different interpretations, different words and slightly varying melodies of songs that originally were the same. 5-11-44

It is well for us to keep in mind the fact that at first these songs were not written down but carried from place to place in the mind and feelings of the negro, being passed on to the generations. Frequently changed conditions caused slight variations in the songs, but the general themes remained the same. We do well to appreciate more fully the contribution the negro has made to our American life. 5-11-44

Often out of a stirring negro revival a new song will be born and added to as the meeting proceeds. Even the children will catch them up and add to the refrains. White people not acquainted with the spirit and temper of the deeply religious negro are not able to understand.

The Music of George Gershwin

Daily Worker—New York, N.Y.

By LOUIS KANTOROVSKY

The annual all-Gershwin program at the Lewisohn Stadium last Thursday night drew the largest attendanc of the season. Some 21,000 people, young and old, came t enjoy the music and honor the memory of America's most beloved composer. The Philharmonic Symphony, with Alexander Smallens, conductor, and Oscar Levant at the piano, presented a program that included Strike Up the Band, An American in Paris, Concerto for Piano and Orchestra in F Major, Porgy and Bess: a symphonic picture arranged by Robert Russell Bennett and the Rhapsody in Blue.

The story of George Gershwin is an American saga. A typical youngster of the big city, who could "take care of himself" whatever the occasion, while still in public school decided to look into "this music stuff" and soon amazed his friends by his playing of current popular tunes. 7-10-44

When he was 18 years old, he sold his first two songs for $12. From there he went on to become one of the most successful composers for the Broadway stage. But Gershwin also studied the more serious phases of music, became proficient in all the theoretical aspects of music making. The last 15 years of his life, from 1924 to 1929, he devoted to the creation of lasting works in his individual style, expressing not only the gaiety but also the tenderness and "the pathos and the tragic fervor that can so strangely agitate the souls of men."

RHAPSODY IN BLUE

Oscar Levant turned in a fine performance of the Concerto and his rendition of the Rhapsody in Blue brought "down the house." The American people have taken the Rhapsody in Blue to their hearts. It is an expression of part of America, young, vibrant and sentimental America. 7-10-44

Gershwin's last major work was the Negro folk opera Porgy and Bess, and, for me, it is his most moving and mature composition. Here he was, a musical dramatist who in his songs gave expression to man's conflicts, his loneliness, his torments, his devotions and his fundamental goodness.

Mr. Robert Russell Bennett made his symphonic version at the request of Fritz Reiner. He says: "I remained completely loyal to George's harmonic and orchestral intentions. I have been careful to do what I knew—after manys years association with Gershwin—Gershwin would like as a symphonic version of his music." And splendid it is—vivid, colorful and strikingly effective.

Negro Opera Company Offers Three Operas at Water Gate'

Tribune—Washington, D.C.

7-22-44

Encouraged by the overwhelming response to the production of "La Traviata" at the Water-gate last summer, Mary Cardwell Dawson will again present the National Negro Opera Company in three operas: "Faust," July 29 "Aida," July 30, and "La Traviata," July 31 at the Water-gate.

JUNE McMECHEN

300 Singers and Dancers

The enlarged company for this season's repertoire brings three hundred singers and dancers from New York, Chicago, Pittsburgh, Detroit, and Washington under the direction of Otto Lehmann, internationally known conductor of opera.

Heading this large company are William Franklin, currently appearing as Porgy in "Porgy and Bess," who will sing Germont in "La Traviata" and Amonosro in "Aida," and Minto Cato, star of "Showboat," who will appear as Aida. Chauncey Brown, well-known Washington tenor will sing the title role in Gounoud's "Faust". Ruth Logan who appeared last summer as Anina in "La Traviata" will appear in the role of Marguerite in "Faust." 7-22-44

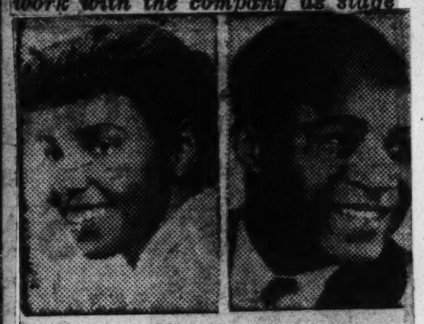
In "La Traviata" will appear June McMechen, Howard University graduate who will sing the role of Violetta and Joseph Lipscomb who scored a personal triumph in the role of Alfred last summer.

Betty Vorhees, contralto, will sing the role of Amneris in "Aida" and Robert Alexander of Knoxville will sing the tenor role of Radames in the same opera. Jackson Smith, basso, member of the Ford Quartet in Detroit will also be heard during the present season.

Williams Is Choreographer

Wilson Williams, dancer and choreographer, director of the Negro Dance Company in New York, is choreographing the ballets for the three operas and will appear as soloist with the ballet.

Abbie Mitchell, pioneer Negro opera star and well-known stage, radio and screen actress will work with the company as stage



DAVIS FRA[illegible]IN

director. Miss Mitchell's Broadway appearances have included Lillian Hellman's "The Little Foxes".

Tickets for the three evening's performances will be on sale at Ratner's Music Store, the downtown box office of National Negro Opera Company, 736 Thirteenth Street, N.W.

Britian's Great Negro Conductor Scores Again!

Weekly Review

Birmingham, Ala.

4-1-44

By VERNA ARVEY

HOLLYWOOD, Calif., — (Calvin's News Service) — As a pointed gesture in the matter of inter-racial goodwill, Rudolph Dunbar, distinguished Negro symphonic conductor from British Guiana, again has been engaged to conduct the Liverpool Philharmonic Symphony Orchestra in a concert of American music especially designed to pay homage to the American soldiers — of all racial groups — who have been billeted in Liverpool.

The London Times has mentioned the Liverpool orchestra as being the best in England. Its regular conductor is the famous Dr. Malcolm Sargent, who recent-

...y shared a concert with Dunbar in London, a concert given in aid of the Newspaper Press Fund and sponsored by the King. Some months ago, when Dunbar first conducted the Liverpool orchestra, hundreds of people were turned away. For this, his second appearance, the young Negro conductor has chosen a program consisting of the "Afro-American Symphony" and the "Plain Chant for America" by William Grant Still, the latter based on a poem by Katherine Garrison Chapin; two works by William Schuman, Gershwin's 'Rhapsody in Blue" and "The Salon Mexico" by Aaron Copland. This will mark the first hearing of the "Plain Chant for America" in Liverpool, while the "Afro-American Symphony" is being repeated by request.

CAROL BRICE (center) IS CONGRATULATED by Willem Willeke, director of the South Mountain Association, following her successful appearance in Pittsfield, Mass., last Wednesday. Miss Brice's brother, Jonathan (at piano), was the able accompanist—(PV foto).

Carol Brice Scores In Pittsfield Concert

People's Voice — New York, N.Y.
8-5-44

By BLAIR WILLIAMS

Carol Brice, talented young contralto who has been making great steps forward in musical circles recently, sang to a packed and exclusive house in Pittsfield, Mass., last Wednesday evening, in a concert sponsored by the South Mountain Association, an organization founded by Mrs. Elizabeth Sprague Coolidge for the purpose of the advancement of the young artists.

Miss Brice, the first Negro to win the coveted Naumberg Award, is a young singer not only worth watching but worth supporting and encouraging. She sings with an intelligence that is growing with every performance and with a beauty of tone which is warm and at times thrilling to hear.

Her interpretation of Three Airs from Hercules was well done and with ample insight. Of the German group, I felt that Im Fruhling and Der Erlkonig were best suited. Nebbie and O Though Billowy Harvest Field displayed the young contralto's splendid legato to advantage and I'm Gonna Tell God All My Troubles showed a true depth of feeling.

My main criticism hinges on a lack of support and a shortness of breath which should be eliminated in the not too far distant future. 8-5-44

Jonathan Brice was the accompanist who lent ample support for the most part and cooperated with fine, emotional understanding. Carol Brice is to make her Town Hall debut next March, so watch for the date.

FACTS ABOUT MUSIC

Washington Tribune
By VIRGINIA WILLIAMS
Washington, D.C.

Among the things advocated through this column during the first year of its existence are these: 8-5-44

1. Higher salaries for teachers of music in our Colleges and Universities, because it is they who have the greatest amount of professional training to get as compared to teachers in other fields.
2. A suitable auditorium for recitals, operas, and lectures with a seating capacity of at least five thousand persons.
3. Music appreciation hours for Sunday school groups, BYPU's and Christian Endeavor Societies.
4. "The Friends of Music Hour" at the Phyllis Wheatley YWCA. 8-5-44
5. A Symphony orchestra conducted by Carl Robinson, Felix Weir, Henry Grant or Ernest Amos. This is a crying need.
6. More harpists among the young women and girls of this city.
7. Greater interest in attending recitals when worthwhile talent is advertised—the Howard University series. Recitals in various churches.
8. That larger choral groups be assembled under the direction of talented leadership like the work done with this City-Wide Chorus under Dean Warner Lawson of Howard University.
9. That music leaders and ministers make an effort to see to it that more intelligent music be used for radio programs—this includes selection of material, better interpretation—and all that goes to make up a worthwhile program. Our boys upon their return are looking for better things in every way. Prepare for their return. 8-5-44
10. Teachers of Voice are greatly needed here. Voice specialists are trained as is trained the eye or throat specialist and the voices should be handled, treated and diagnosed as do specialists in any field.

* * * *

Warrant Officer William White, Jr., a Washingtonian, director of the 368th Army Service force band attached to Group I of the A.S.F.T.C., "one of the most popular musical organizations in the Army," played at the Sylvan Theater, Friday evening, July 28.

William White, Jr., after completing training in Washington through the Dunbar High School entered Juliard where he studied four years, thence to the Army.

A thorough student of harmony and counterpoint was evidenced through many of his arrangements. This concert should be repeated by poular demand, the audience was elated.

June McMechen made her debut in opera at the Water Gate Tuesday evening. Graceful, and in unusually fine voice she sang the title role in "La Traviata"-like a seasoned veteran. June McMechen is destined to go places if opportunities are opened for her through opera and the concert stage.

Joseph Lipscomb, was unusually fine in the role of Alfredo, in fact his acting was the best we have seen him do, his voice was vibrant—and his diction unusually clear.

"La Traviata" was one in a series of operas presented by Mary Cardwell Dawson, founder, and manager of the National Negro Opera Company. "Aida" is still to be heard, due to postponement; because of inclement weather.

Dean Warner Lawson, of the Department of Music, Howard University, was in the city for a few hours much benefited from a few days vacation at a nearby seashore resort.

40a-1944

Afro-American
Baltimore
6-10-44

LEIGHLA WHIPPER
IN MUSIC FIELD
By Erskine Bell

New York--Talents heretofore hidden were uncovered this week with announcement by Mills Music, Inc. that a folio of fifteen numbers by Miss Leighla Whipper will be off the press some time this month.

Miss Whipper, dark-eyed daughter of Leigh Whipper, of "Mission to Moscow" movie fame, thus was acclaimed as the most recent addition to Harlem's relatively small colony of young composers. The lovely 24 year old artist had previously been known only as a newspaper woman and a popular member of Washington and New York Society.

6-10-44

Following the Mills Music revelation, it was learned that Miss Whipper has been engaged in successful song writing for the past two years. She has had several Latin American and Calypso tunes published, the latest of which is "In Trinidad," just released by the printers for Southern Music Publishers.

Prior to coming to New York in 1942, Miss Whipper did a social column for the Washington Afro-American and corresponded for other weekly newspapers. She is a graduate of Howard University and well known throughout the East.

SECOND THOUGHTS

By S. I. HAYAKAWA

Chicago Defender
3-25-44

Jazz and Race Relations

ROBERT GOFFIN, the Belgian jazz expert now living in this country and author of "Jazz: From the Congo to the Metropolitan" (Doubleday, Doran; $2.50), makes a statement that has kept me wondering ever since I read it:

"The history of jazz has a social significance of which I am aware and which I am fond of stressing. At the very moment when America goes to war to defend the democratic spirit against the totalitarian challenge, it is fitting to remember that, in the last twenty years, jazz has done more to bring blacks and whites together than three amendments to the Constitution have done in seventy-five."

S. I. Hayakawa

These are strong words. I have no idea how true they are. That jazz has done much to promote race harmony is beyond doubt. That it will do more is also beyond doubt. But that it has done more than three amendments to the Constitution—that's a statement that takes time to think over and digest.

The New "Esquire" Jazz Book

I WAS TRYING to digest Goffin's statement when I came across the new "Jazz Book," published by Esquire Magazine and edited by the Chicago jazz expert, Paul Eduard Miller. (Esquire, Inc., 919 N. Michigan Ave., Chicago, $1.) After mulling over this book for a while, especially looking at the photographs of the many "mixed" recording sessions and examining the chart of jazz influences, I have decided again, as I felt after reading Goffin's book too, that it is just possible that Goffin might be right.

Miller's ingenious chart is worth studying for a long time. It begins, of course, exclusively with Negro performers, but the music to begin with, as Scott Joplin played it, was neither a completely Negro or a completely white product.

Negroes gave jazz its basic characteristics, however, but the famous New Orleans musicians who came drifting North to Chicago and New York from around 1914 on included white performers (Original Dixieland band, The Louisiana Five) as well as Negro (Jelly Roll Morton, King Oliver, Sidney Bechet, Jimmy Noone, and dozens of others).

From then on everyone influenced everyone else: Jimmy Johnson and Duke Ellington and Fletcher Henderson and Jean Goldkette and Bix Beiderbecke and Louis Armstrong and Red Nichols and Count Basie—so many players and orchestras interacting upon each other in so many directions that I am left dazed with the thought of the work it must have meant for Mr. Miller to work it all out so neatly.

A Book Worth Having

THAT ENTHUSIAM for an art and the admiration for craftsmanship transcend racial barriers is a fact well-known to the connoisseurs of every form of artistic expression. The total lack of self-consciousness with which the great jazz musicians, both Negro and white, are treated throughout this book, is proof again of the unifying power of artistic enthusiasm.

The pictures in the book are extremely abundant and extremely interesting. Very few are posed studio photographs; most of them show the musicians in action, often with their coats off and sweat pouring down their faces. There are excellent historical photographs, such as a 1921 picture of the Vendome Theatre orchestra of Erskine Tate, a 1924 picture of Doc Cook's Dreamland Ballroom orchestra, and a 1926 picture of Jelly Roll Morton's Red Hot Peppers. The informal pictures of Coleman Hawkins, Oscar Pettiford, Red Norvo, Artie Shaw, Art Tatum, and Lionel Hampton, are a real pleasure to persons who, like myself, don't go out much and therefore have no way of visualizing the men behind the records.

SECOND THOUGHTS

Defender—Chicago, Ill.

By S. I. HAYAKAWA

Leopold Stokowski

THE NEW YORK CITY Symphony, under the direction of Leopold Stokowski, is an exciting democratic idea. Its aim is to provide the best music for the most people at the least cost.

"The orchestra," Mr. Stokowski says, "is open to anyone with talent, with no limits as to age, sex, race, creed, or anything else. We are particularly happy to have Negroes in the orchestra because they have such a strong feeling for rhythm and understand and can express so well the emotional side of music."

6-17-44

S. I. Hayakawa

This, of course, is great news for women as well as for Negroes, because discrimination against women in professional music is well-nigh universal. But in the concerts given last April, Negroes didn't come out too well. Mr. Stokowski explains:

"Last spring I heard a number of Negro musicians and so far was not able to find anyone with the right qualifications. I was unhappy about this and hope next season to find several. It was not the fault of the players, who had undoubted musical talent, but it was the fault of their education.

"In my opinion," he continues, "this should be of two kinds: (1) Education for symphonic music, classical and modern; (2) Education to develop the truly Negro feeling about music."

Can It Be Found?

6-17-44

CAN SUCH an education for Negro musicians be found? I have grave doubts in the matter. The educated Negro — the lawyer, the physician, the sociologist, as well as the musician — is educated in the patterns of the predominant white culture. He has usually lost touch with Negro folk culture, from which what Mr. Stokowski calls "the truly Negro feeling about music" springs.

The educated Negro, therefore, is often just as far removed culturally from the Negro spiritual and the work-songs of Lead Belly as the graduate of Milwaukee-Downer College is from the songs of Wisconsin lumberjacks. Brought up on the study of the Well-Tempered Clavichord, the educated Negro musician can often get no nearer the real dirty, low-down feeling of the blues than Rodzinski (the man who seems to think that jazz is the cause of juvenile delinquency).

Negro Musicians

6-17-44

IN ANOTHER letter to me a couple of days later, Mr. Stokowski adds: "In my opinion the greatest talent among Negro musicians has so far done into Jazz because there is little prejudice

against talent in that field. Often quite the opposite is true in symphonic music where the prejudice against Negro players is strong in the minds of some people.

"Personally, I have no such prejudice because of my admiration of the wonderful and often unique qualities in the Negro character — emotional intensity, electrifying rhythm, humor, depth of expression, ecstasy, impulsiveness — all these qualities have much to contribute to music in the U. S. and all over the world."

I wish, with Mr. Stokowski, that more musicians combining classical training and the feeling for Negro folk music could be found. But I am afraid that the social tendencies are not favorable to such development, unless, as Langston Hughes said in his column the other day, Negro intellectuals themselves begin to take more interest and pride in Negro folk achievements. 6-17-44

But there is nothing to argue about in Mr. Stokowski's final statement of the aims of the New York Symphony: "The ideals of this orchestra look far into the future when we believe that the spirit of freedom and democracy will grow to greater heights than ever. We believe that the universal language of music can greatly help toward a universal understanding and a true brotherhood of man."

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The Amusement Front And The Celebrities

Amsterdam News — New York, N.Y.

9-23-44

By ABE HILL

"Trouble Island", LANGSTON HUGHE'S original drama made into an opera by WILLIAM GRANT STILL, will be staged by LEOPOLD STOKOWSKY at the CITY CENTER next spring. THE CABOLIERS, formerly with CAB CALLOWAY'S orchestra is now appearing nightly at the Place Restaurant in Greenwich Village. NAT TOWLES and his orchestra just completed two successful weeks in Boston, where the DARLINGS OF RHYTHM packed 10,000 Bostonians into Mechanics hall last week.

Abe Hill

EDDIE CONDON'S Jazz Concert at Town Hall coming Saturday will last for forty-five minutes rather than the usual half hour. On his program will be JAMES P. JOHNSON, LEE WILEY, MUGGSY SPANIER, JESS STACY, EDMOND HALL, MAXIE KAMINSKY, MIFF MOLE, ERNIE CACERES, and BOBBY HACKETT. For an eleven week stay at the Capitol, GENE KRUPA drew $110,000.00 plus. "Of Human Bondage", filmed a decade ago with white and Negro sharecroppers, is being re-made with "ROCHESTER" by Warner Bros. It is to be a Portuguese release.

MARGARET BONDS and GERALD COOK, well-known duo piano team, opened for an indefinite engagement at QERUTTI'S night spot last week. Returning from Jai Lai Cafe in Columbus, Ohio, the team has previously appeared at CAFE SOCIETY downtown. ZUTTY SINGLETON, famous drummer writes from the Coast that he is still enjoying Southern California. MRS. ELEANOR ROOSEVELT waved "Hello" to ETTA MOTEN recently as the first lady's train was pulling out of Los Angeles and Miss MOTEN was arriving.

"THEY CALL ME JOE" spotlighting the valiant work of the 97th Engineers in constructing the Alcan Highway was heard over NBC on Saturday at 7 p. m. The script heaped praise upon Negro troops. . . .

THE EDWARDS SISTERS are currently appearing at the Strand Theatre with Charlie Barnett and his orchestra. COZY COLES, ace drummer in "Carmen Jones" is contemplating a big band set up with the backing of a well known business agency. "OPEN LETTER ON RACE RIOTS," a documentary radio script about the Detroit riot, appears this month in Theatre Arts Magazine.

An overseas company of "Porgy and Bess," headed by JOHN GARTH of Kansas City and FRANCES BROOK is now touring the Pacific Coast and will soon go abroad. Meanwhile the Etta Moten Company opened in Los Angeles and is now heading east for another national tour. HATTIE McDANIEL just completed the maid role in Columbia Picture's "3 Is A Family." On the stage the role has been played by GEE GEE JAMES, ROSETTA LENOIRE, HELEN MARTIN and ALICE CHILDRESS.

9-23-44

RICHARD HUEY, renowned Lenox Ave. record man, opened in Philly last week in "Bloomer Girl," music extravaganza coming to B'way soon. BETTY E. HAYNES, well known young actress, opened in a new farce comedy: "OUR FANNY" in Baltimore recently and will make her first B'way appearance when the show opens at the Cort Theatre, Oct. 2. HOP-SKIP and JUMP, new dancing trio, is slated for some of downtown's night spots. Servicemen of the Harlem Defense Center went into a neat Jam session last Sunday when Carter and Bowie, boogie woogie team were featured at the popular Coffee Hour. H.

The Fifty-second Street situation is still smouldering, although definite steps have been taken, and most people still hope no really bad "incident" will come to pass...and the bar which is accredited with being the chief trouble spot continues to close every night at 12 o'clock...Pigmeat Markham came to town last week, which automatically dispels the rumor that he had been killed on the Coast, but matched it with the story he had heard that Oscar Hammerstein was dead, and who is also very much in the land of the living...Stories from Washington speak particularly of those spots which apparently are trying to out-do each other in the matter of "off-color" shows...Harry Mills, doing very well in the Army, has won quite a few honors in marksmanship, while the rest of the Mills brothers are winning recording and night-club honors. Headed for Hollywood, they are set for the Florentine Gardens and three pictures at Columbia...Savannah Churchill, once again on her own, has opened at the Swing club in L. A., with Teddy Bunn and Zutty Singleton's quartet as accompaniment...In response to numerous requests for records by Josh White, of which there is a dearth, the blues-singing guitarist has waxed six sides for Asch Records which include "Work Blues," "Motherless Child," "Prison Bound," "Fare Thee Well," "Lass with the Delicate Air" and "When I Lay Down and Die"...Plans are shaping up rapidly for the Broadway presentation of "Anna Lucasta."

Hollywood Reporter

By DOLORES [illegible]

NEW YORK. [illegible] the [illegible] Kaufman, the [illegible] who [illegible] middle for [illegible] es, the recent opes [illegible] n The Brig [illegible] rrived [illegible] night to [illegible] concert [illegible] Mr. Kaufman, liberal and modest, introduced by William Grant Still, dedicated to the memory of Raymond Barthe, sculpture and [illegible] tried to put into music his feeling for their work and the [illegible] as interesting. The theme [illegible] topically Negroid and [illegible] uses a certain haunting melody [illegible] which, like most of Still's work, [illegible] inspired and thrilled the [illegible] Kaufman was compelled to [illegible] Still's "Blues Idiom" [illegible]

Louis Kaufmann, Violinist Says Music Is Envy of Many; Urges Study

'Shoo Shoo, Baby' Composer, Phil Moore, on Road to Fame

By DIXON GAYER

NEW YORK. — (ANP) — It was one of those blue Mondays, a day when everything seemed to be going wrong for lovely Lena Horne. She was blowing lines in a new song she was rehearsing, missing notes, just generally not being herself. Finally she blew up.

Phil Moore, then her arranger and accompanist, leaned his arms on the piano front, grinned his infectuous smile, and whispered to Lena, "Shoo, shoo, Lena."

Lena looked at the beaming face of her arranger and started laughing. It's hard to stay mad when there's a guy like Phil in the room. And that was the end of the incident but far from the end of the story.

No matter what Phil Moore did from that moment on he heard that line . . . "Shoo, shoo, Lena" . . . "Shoo shoo, Lena" . . . "Shoo, shoo, baby." It haunted him from morning til night, chanting itself into melodic pattern. Finally there was nothing for Phil Moore to do but to write the haunting melody and words which would not retire from his mind. They've been haunting you and me ever since.

Until Phil Moore wrote "Shoo Shoo, Baby" he had concentrated on behind-the-scenes activity, arranging for motion pictures (M.G.M. for five years) and radio, writing swing scores for bands, training singers and arranging music for them. "Shoo Shoo" changed all of that until today Phil Moore is a very much before-the-scenes young man, a musician who we may now vote "most likely to succeed."

Phil, besides being an accomplished arranger and songwriter, is a fine pianist, a casual, Fats Waller-ish vocalist, a humorist, a showman, and a born leader. When his first song began to click Phil suddenly realized that he could just as well groom himself as an attraction as he could the many singers, bands and instrumentalists he had helped. Besides Lena, Phil had worked with such singing stars as Ella Mae Morse, Georgia Bibbs, Ida James, and the Three sisters; such bands as Freddy Slack, Harry James, Charlie Barnet, Woody Herman; such instrumentalists as Hazel Scott, Gene Krupa. Why not build a new personality, he thought? Why not build Phil Moore?

There wasn't much building necessary for Phil is a veritable bundle of energy and once that energy is concentrated upon one thing, it is going to produce results. Phil wrote another song then another, now a third "There'll Be A Jubilee" is already creeping onto the hit parade and has another Phil Moore original to keep it company, a promising hit called "I'm Gonna See My Baby," successor to "Shoo Shoo Baby." The third song isn't published as yet but it's guaranteed hit material. Be sure to lend both ears when you first hear "Your Smile."

Phil undertook another work about the same time he started writing songs. He felt that there was a place in music for a cross-sectional view of American music today from the blues through jazz and swing to the modern classics. As a consequence he wrote "Specie Americana" which was debuted before an enthusiastic audience by Paul Baron on the CBS Mildred Bailey program with such fine musicians as Teddy Wilson, Slick Jones, Roy Elridge, Red Norvo and Will Bradley performing.

Another activity which is consuming part of Phil's energy is his work with the Phil Moore Four, an instrumental and vocal quintet which promises to rival all comers. The group is currently auditioning for a network radio show and is contemplating a Manhattan "Swing Street" opening in the near future.

Of course there are other things Phil does in his spare time . . . arrange music for the Mildred Bailey radio show, write originals for Woody Herman, groom singers who he thinks are capable of becoming names. If you have ability, Phil may take you. The line forms on the left.

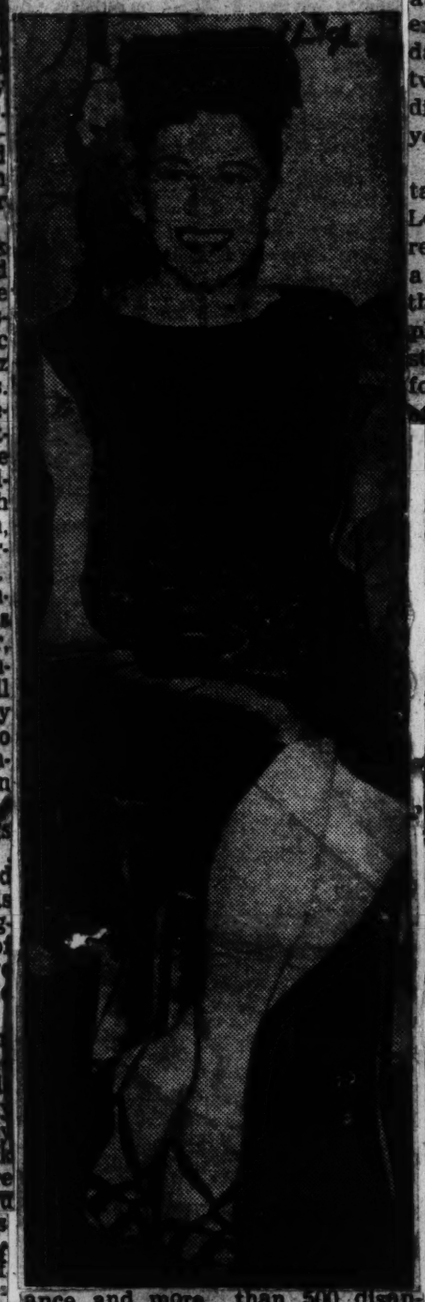
Talented actress Jeni LeGon starred until recently in the Broadway hit "Early To Bed," is Mrs. Phil Moore and might proud of it. Right now she's busy furnishing their uptown New York apartment. . . "Now this is where you'll keep your music, and you can write here. We'll have books all against this wall . . ."

There's going to be a lot of success in the Phil Moore household now that all of Phil's energy has been harnessed . . . and it all started with such a little thing . . . just a little "Shoo, shoo, Lena" . . . "Shoo Shoo, Baby."

Hundreds Jam Detroit Nitery To Hear Marva

By JAMES J. GENTRY

DETROIT, (PPNS) — "A star is born." Such is the story for lovely Marva Louis whose premiere at the Club Three Sixes last Monday night was such a smashing success that first nighters are up in arms declaring her to be the greatest attraction that has invaded the Motor City in many a moon. A capacity crowd were in attendance and more than 500 disappointed patrons were turned away.



Marva made a breath taking figure in her exquisitely designed gowns that caused sighs of admiration to emit from the lips of the eager crowd. Encore after encore was demanded by the applauding audience, who were only somewhat pacified after she sung five numbers and then "laid them low" with her inimitable rendition of "Smoke Gets in Your Eyes."

Later contacted by a representative of this newspaper, Marva revealed that she is taking up residence with her mother-in-law while in the city where she and her baby, Jacqueline are awaiting the champ's arrival, who wired expressing regret that he was unable to attend the opening but expected to be in town at an early date. Recent communications between Joe and Marva strongly indicates that a reconciliation may yet be effected.

Marva spoofed the idea of certain critics comparing her with Lena Horne and declared that he regard for Miss Horne was not on a competitive basis and rather that of praise for the star's accomplishments. Furthermore, Marva stated, "my career offers no time for me to vie with other principals of the theatrical world."

Fifth Music Festival Set For 3 Cities

Chicago, Detroit, St. Louis Are Selected

CHICAGO, (ANP)—This year the fifth annual American Negro Music festival will be presented in three major cities in the mid-western area; Chicago, July 8, at White Sox ball park; St. Louis, July 10 at Sportsman's Park, and Detroit, July 12, at Briggs Stadium. It has won the approval of President Roosevelt, Mayor Edward J. Kelly, of Chicago; Mayor Edward J. Jeffries, Jr., of Detroit, and Mayor A. P. Kaufman, of St. Louis.

A historical account of this cultural program of inter-racial goodwill, reveals that it was the brainchild of W. Louis Davis, south side advertising executive, in 1940. Davis' aim was that of presenting to the masses the finest artists at a price within the reach of everyone; the net revenue from such presentation was to swell the coffers of recognized charities and relief agencies. In four years it has increased in magnitude until now the festival is of national and international scope.

In 1940-41-42 the festival was presented in Soldier Field, Chicago, and featured such stars as Roland Hayes, tenor; Anne Brown and Todd Duncan, stars of "Porgy and Bess"; Louise Burgo, the Southernaires; LaJulia Rhea, operatic soprano; Ethel Wise, Eddie South, "dark angel of the violin"; Canada Lee and Frankie Fambro.

Featured Artists

Featured artists this year will be: Portia White, famous contralto from Halifax, Nova Scotia; Richard Bonelli, celebrated baritone, of the New York Metropolitan Opera Company; Eddie South, the Southernaires; W. C. Handy, "father of the blues"; Lillian Evanti, coloratura soprano, opera star and "goodwill ambassador" of the U. S. government to South American countries and an inter-racial massed chorus directed by Prof. J. Wesley Jones, Thomas A. Dorsey and Dr. Mack Evans, conductor of the University of Chicago Choir. Langston Hughes, poet, novelist and lecturer, will be the festival commentator.

Representing fighting men on the festival program will be Major George Spencer Roberts, famous hero commander of the 99th Fighter Squadron, recently returned from the European theatre of war. Major Roberts will address the festival audience.

Added Feature

Other added features will include the presentation of the three winners of the six mid-western States search for talent contest, sponsored by the festival and local Negro newspapers in Illinois, Indiana, Missouri, Ohio, Michigan and Kentucky.

Columbus Girl Member Philharmonic Orchestra

COLUMBUS—(ANP)—Among the successful candidates for membership with the Columbus Philharmonic orchestra is Mrs. Carolyn Glover Utz, a native of Columbus and product of the Ziegler school of music of this city.

Mrs. Utz, who received two degrees in music from Ohio State university, was a member of the university symphony and the salon orchestra. Her experience includes that of teacher of music at North Carolina State college in Durham, N. C., Kentucky State college, Lexington, and Edward Waters college in Florida.

A member of Alpha Kappa Alpha sorority, Mrs. Utz, daughter of Mr. and Mrs. Edward Glover, is married to Lt. Stanley Utz, now stationed in the European theatre of war. Aside from playing the bass violin with the Columbus Philharmonic orchestra, Mrs. Utz is engaged in war work

Phi Beta Kappa Honors Robeson

Special to the Daily Worker

PRINCETON, N. J., Oct. 29.—Paul Robeson, great Negro actor-singer and recipient of almost every conceivable award, won still another here yesterday when he was elected to the editorial board of the American Scholar, official organ of Phi Beta Kappa, college scholarship society.

Designated with Robeson, as the other three new members of the board were Sumner Welles, Max Lerner, writer, and R. L. Duffus of the New York Times.

Phi Beta Kappa is a college honor society whose membership is chosen for excellence of scholarship. Robeson was elected during his junior year at Rutgers College, where he was also All-American football player, basketball and baseball star, and recipient of honors in debating and oratory.

Nearly five hundred guests were seated in the big ball room as dignitary after dignitary, extolled the grand old man of the music writing profession.

Leading the parade of homage night for the Negro was Gene Buck, head of ASCAP, with perhaps the most stirring tribute of the night.

Greats in Many Fields Honor W. C. Handy at Birthday Dinner

Across section of the greatest names in the world of entertainment world gathered at Grand Street Boys' Club Sunday night honoring the 71st birthday of W. C. Handy, eminent American composer of the Actor's Guild's testimonial dinner honoring

The affair was under the direction of a committee headed by Mrs. Fannie Robinson. 11-26-44

Alan Corelli executive secretary of the Theatre Authority was introduced by Elmer Carter and served as master of ceremonies.

Additional speakers included Judge Jonah Goldstein, Dave (Hobby Lobby) Ellman, Joe Laurie, Leigh Wipper, Harry Hirshfield and License Commissioner Paul Moss. 11-25-44

Mr. Handy was presented with several handsome gifts.

Following the dinner Lillian Brown, Lucille Hegiman and Lulu Bates all sang Handy compositions. The Porter Granger trio also entertained to round out a memorable evening to the community in general as well as the entertainment world.

In Song Series

ANN BROWN, former star of Porgy and Bess, will open her eastern recitals on the Major Concert Series at the Brooklyn Academy of Music, Tuesday, October 31, 8:30 P. M. Miss Brown will soon be seen in the Warner Brother's film, "Rhapsody in Blue," based on the story of George Gershwin's life. She will appear in more than fifty recitals this season, covering the major cities of the country, North, East, South and West. —N. H.

Williams Enjoys Portia White In Second Town Hall Concert

11-4-44

In her second recital at Town Hall last Sunday night, Portia White proved again that she is an artist well worth listening to, with an excellent background of training and with superb stage manners. The program, from beginning to end, was in good taste and was chosen chiefly to bring out her ability in dramatic singing. Four dramatic arias were included among her numbers and four songs of similar quality. Her voice was best in these songs, indicating where her greatest gift lies. Her vocal and musical equipment make her the Negro artist, whom we have heard thus far, who is most eligible to do a good job at the Metropolitan in opera. It would be wonderful if she can act, too!

11-4-44

Emotionally, there was not that real depth of feeling in Miss White's singing that one would like to hear. She had learned her program so well, however, so that many of the composers' musical impressions were conveyed to the audience to a satisfactory extent. Miss White enjoys singing low, but as yet her low tones are not round and easy. Her range, fortunately, is wide, and as she becomes more experienced in singing, provided her voice is not forced, she should achieve the same unusual effects in her singing of such songs as *Der Tod und Das Maedchen* that we feel in hearing Marian Anderson sing. 11-4-44

Arpad Sandor, her accompanist, added splendidly to the program—[Blair Williams].

MARIAN ANDERSON RECEIVES OVATIONS

Contralto Scores in Schubert Lieder at Carnegie Hall—Franz Rupp Accompanist

Ovation after ovation greeted Marian Anderson throughout her recital at Carnegie Hall last night, bursting into cheers as the famous contralto seemed to outdo herself and to reach new peaks in her art. The voice was its best, the use of it was virtually perfect and the interpretations, like the voice itself, plumbed depths and spread out into splendor on the one hand and touched exquisite delicacy on the other, until it became apparent that something very unusual was taking place, one of the rarest of things—a really great song recital.

The rich coloring of the voice, uniting with a sort of majestic reserve and a dramatic, quiet intensity made the opening aria, "Il Lamento di Arianna," Monteverdi-Respighi, a thing to wonder at. The wonder continued to grow through the following group of Schubert Lieder, where the purity of tone and the impeccable intonation and articulation combined with a rhythm and a lightness to produce remarkable Lieder singing. The extraordinary accompaniments of Franz Rupp at the piano went far also to accomplish the total perfection of effect.

The aria, "Humble Fille des Champs," from Jacques Halevy's "Charles VI," and the following group of songs by Gabriel Fauré and Debussy had the taste and the silken French elegance that is of their essence. Of course, the closing group of Negro Spirituals, although they were no better done than much that preceded them, especially the Schubert songs, displayed a pathos and a profundity of feeling that made them possibly the most moving music of the evening. Nowhere was Miss Anderson's perfection of phrasing more completely revealed than in this group, as in the opening line, "My Lord, What a Mornin'" from the number of that name arranged by H. T. Burleigh.

The capacity audience left the hall reluctantly after several final encores had been given. R. L.

Are Spirituals Spiritual?

The celebration of the Mass, derived from the words of Christ at the Last Supper and given its present strict form in the 7th Century, has inspired some of the world's finest music. But many of the greatest musical Masses, for one reason or another, have been deemed by the Church unfit for liturgical use. The unapproved list includes Bach's famous *B Minor Mass*, the *Missa Solemnis* of Beethoven, Masses by Haydn, Mozart and many other great composers. 10-23-44

In the current issue of the Jesuit magazine *The Queen's Work*, Father Daniel Lord, noted Catholic editor, calls his readers' attention to a new Mass composed by a young nun of San Antonio. Despite the fact that it is based on the folk tunes of the American Negro, Father Lord thinks that it should satisfy the high standards of canonical law as well as musical criticism. Its themes are expertly treated.

MUSIC

N.Y. Amsterdam News 3-18-44

By Nora Holt

TODD DUNCAN MAKES CONCERT DEBUT TAKES EIGHT CURTAIN CALLS

Todd Duncan, of "Porgy and Bess" fame, came to Town Hall Wednesday, March 8, in a role new to New Yorkers, that of concert artist who displays his wares in the intimate confines of the concert hall rather than the removed, darkened spaces of the theatre. The transition had its merits, for Mr. Duncan held his listeners in rapt attention for nearly two hours, as he unfolded song after song, all well selected to form a flawless program. His voice has grown to unexpected proportions and fully justifies the in-between-time spent in study.

NORA HOLT

The program included Italian and French arias, German lieder, Russian, Scottish, South African, American songs and spirituals. If he excelled in any special group, it was the lieder, where his musicianship, variety of colour, vocal mastery and dramatic ability held full sway. Each of the songs could be reviewed with enthusiasm, they were so well delivered. The pianissimo employed should be used with reserve, as it is one of the most difficult phases of a singers technic. The ultimate pianissimo is a whisper, which has no tonality and leaves the singer in mid-air to close the cadence.

Two songs worthy of mention were "As at Thy Portals also Death" by Cecil Cohen, teacher at Howard University, which is composed in a tragic vein with arpeggio accompaniment and was rendered with great feeling by Mr. Duncan. "Riding to Town" by Thomas Kerr, also of Howard, was treated in the modern manner and oddly enough, blended well with the words of Dunbar. It is a tricky setting and kept the singer on the alert, as he carried the words and music to a delightful close. The spirituals were given with earnest religious emotion, free of the banal slurrings often employed to make them impressive. Hall Johnson's arrangements are frequently used this season and deservedly.

Mr. Duncan has a baritone voice of wide range with full sonorous quality. It is a well modulated instrument which he uses at will to portray all the emotions of life. To do this, he has learned the basic technics of singing, and is now free to make perfect use of enunciation, interpretation and performance, the paramount requirements of an artist. He also has what so many performers lack, spontaneity and charm, which he gives with abundance through the medium of song and naturally evokes high audience response. He was recalled many times through the program and at the close sang excerpts from "Porky and Bess". Every one was so thrilled, I would have been shocked but not surprised if a few squeals had filtered through.

Wilberforce University has developed more solid musicians among us than any other school of music in the country and William Allen upheld that tradition as he went through the entire program with out a note of music. His accompaniments were impeccable and bespoke the rapport which can be achieved if sensitivity and balance are used rather than individual performance.

* * * *

The New York City Center of Music and Drama, housed the opening performance of the New York Symphony, directed by Leopold Stokowski on Monday, March 6. A sold out house whose appreciation seemed boundless, listened to compositions by Bach, Beethoven, Virgil Thompson and Stravinski. Mr. Stokowski does not pull his punches when it comes to good music and no mere popular overtures sufficed to initiate these young players and the public into the beauties of the symphony.

He mounts the podium on wings of Pegasus, raises those immortal hands, and with no further ado, sends the Bach fugue in C minor (the shorter) on its flight, from the flute on through the string choir, and if a player wishes to breathe, he must wait 'til the program is ended. Not one of them will ever forget their first appearance under the baton of this great master, his vitality, assurance and mastery. The first violinists were hard put to keep their bowing in strict regularity, but they did every thing he asked and oddly enough the French horns behaved beautifully, never a pip-squeak.

Virgil Thompson's "The Plow That Broke the Plains" seemed to roll from their fingers, since they were speaking a language they knew, a story of the West, Oklahoma, Kansas, Texas; sand storms, draught, blues, hymns, frustration. The audience also caught Mr. Thompson's vivid orchestral thoughts and recalled the conductor and orchestra again and

I looked about seeking a brown face, but found we had overlooked this opportunity to hear good music and place it on our list of diversions for sustenance and inspiration. Mr. Stokowski said, in his speech, that the aims of the Center are to give the Best Music for the Most People at the Least Cost. "Music for All of Us." We are a part of this group. We ask for opportunities. They are here. We must indicate that we want cultural progress by more than talk. Make a habit of attending and supporting our civic enterprises, so when we ask for merited recognition, we will receive an eager response.

How It Feels to Lead NBC Symphony Orchestra

Dean Dixon Says It Was Like Being Cast Into a Den of Lions

By MICHAEL CARTER

"In retrospect it was the peak of my life. On that night I felt neither joy nor total fear. I was apprehensive. I knew there was antipathy towards conductors in general including such greats as Stokowski and Toscanini. I knew there was particular antipathy against any colored conductor. I was neither proud nor happy—I felt like a man in an arena when the lion was coming out."

A MUSICIAN'S ATTITUDE TOWARD RACE: *"I used to look forward to race solidarity; now I look forward to—and fight for—the solidarity in terms of the common man."*

NEW YORK—On a warm June night in 1940, a then 25-year-old man climbed to the podium of the NBC symphony orchestra. A live audience, measured in thousands, fastened their eyes upon him. A radio audience, of uncountable numbers, sat at their receivers waiting to hear what the young man would do.

Beneath the young man sat sixty-five mature, tuxedoed white musicians. They, too, were tense. An announcer casually waved and Dean Dixon lifted his hand to direct the orchestra and thus became the first colored conductor to lead one of America's most famous symphony orchestras in a nation-wide broadcast.

Dean Dixon was the synosure of all eyes in the music world for two reasons. One of these reasons would be valid anywhere, the other works only in America. The good reason was: people were eager to see what a 25-year-old man could do with a major symphony orchestra, the American reason was Dean Dixon is colored. He had invaded a new field.

Most Artists Are Soloists

The other colored artists who appear on the concert stage make their appearances, in general, as soloists. Only rarely do they appear with whites, and almost never do they direct whites except in those instances where the whites are interested in some interracial project.

The musicians in most of the five or more major symphony orchestras Dean Dixon has conducted are not keenly interested in race problems.

Four years later, seated in the living room of his Convent Avenue home, across the street from the home of Judge Francis E. Rivers, I asked Dixon how he felt on that memorable night.

High Spot in Life

"In retrospect it was the peak of my life. On that night I felt neither joy nor total fear. I was apprehensive. I knew the tricks an orchestra can play on a conductor. I knew there was antipathy towards conductors in general including such greats as Stokowski and Toscanini. I knew there was particular antipathy against any colored conductor.

"I knew these feelings were part of the American pattern of life. I was neither proud nor happy—I felt like a man in an arena when the lion was coming out. I didn't know whether he would emerge from the tuba or the string section, but I knew a lion could come out."

At Mercy of Orchestra

In actual practice, a guest conductor, a Dixon was, has no real power over the orchestra. Players can co-operate if they wish or they can, if they prefer, deliberately make false notes or otherwise spoil a concert. The guest conductor's future is in the hands of the orchestra because the orchestra is a permanent fixture and the guest is only a guest who can neither hire nor fire a player.

In fact a guest conductor cannot order music to be interpreted in this way or that. He can only suggest it. If he attempts to give orders, the entire company may resent it and show their resentment in public. The audience will then blame the conductor.

Praised by Player

When the concert was over a member of the woodwind section told Dixon that "the boys in the French horn section think you are OK. We'll be with you again the next time because you did a swell job."

Since that date Dean Dixon has conducted many other major orchestras and is now organizing the American Youth Orchestra under the sponsorship of the American Youth for Democracy.

Fights Prejudice in Music

"I fight prejudice in music," Dixon said. "I fight the vague possibility of prejudice in myself." He does this by sitting behind a screen when aspirants for his orchestra come for tryouts.

"I do that because if a colored artist should come in I'm rather sure that I'd hope that he'd make the grade," he said. "That hope just might influence me."

So he sits behind a screen, and so far only two of his thirty-five men in the orchestra are colored. "Many colored people have not yet developed a professional interest in the oboe, or the harp, or in classical music," Dixon stated.

Dixon admits that the A.Y.D. is a "leftist group," but asks, "where else could I find expression? I certainly could not find it in the Daughters of the American Revolution or the other staid organizations. I am a musician. I must make music and I need popular support."

Teaches Piano

Dixon realizes that he has entered a "most limited field." His chances of being hired as one permanent conductor of any existing major orchestra are nil. He realizes that his own people understand and pay to hear colored singers, but that like most Americans are disinterested in classical orchestral music.

"I'm no pioneer," he admits, "I'm simply a fellow who loves music, who expresses his music best when he is conducting and so I conduct." He also teaches piano to hand-picked students and teaches several large classes of white students in various union schools in New York and New Jersey.

He feels that America is not limited to jazz and that there is a trend, in both races, towards more serious music. Dixon has done some work in the field of "music while you work" in which music is played in factories to relieve monotony.

He has arranged programs for several factories. "The trend is away from jazz," he says. "People like soothing music for certain tasks and tumultuous, or at least expressive music, for others. It depends upon the job they are doing."

Musical Therapy

Dixon has also done important work in musical therapy. He expects to apply some of his methods to the rehabilitation of battle shocked soldiers.

"Jim-Crow camps are planned for war-shocked colored troops. I detest the jim-crow system and will not willingly co-operate with it or contribute to its development," he declares.

But he feels the need here is great enough to make him "forget some principles in order to achieve an end result."

Hates Prejudice

Dixon's hatred for prejudice is two edged. He is a West Indian by birth and during his youth "witnessed the most tragic gang fights between West Indians and colored Americans." He is opposed to color prejudice and nationality prejudice in all its forms.

Dixon lives quietly with his mother and spends his leisure time in various trade union activities. "The things people do in trade unions, such as getting colored people jobs, and better pay and better conditions, are lasting things," he points out. "Other activities have no such lating effect."

New View on Race

His experiences with trade unions and with people like the A.Y.D. have changed his attitude towards race. "I used to look forward to race solidarity, now I look forward to—and fight for—the solidarity in terms of the common man."

Although Dean Dixon can, if he wishes, get a job teaching music in New York's high schools, he prefers to remain at the most "limited field of conducting," because "I know that sooner or later a great mixed orchestra will emerge in America. I want to be qualified to conduct that orchestra."

Personal Observations

Charles Dean Dixon, (he dropped the Charles some years ago) is a most unusual young man. Highly educated, he holds two degrees and is working on his doctorate. He speaks of music in the same manner that a skilled carpenter will speak of a new ratchet screw driver—as a tool with which a job can be done.

He feels that music is one compelling force that unites people. He realizes that most audiences expect spirituals of colored artists, yet he has never attempted to orchestrate a spiritual.

"The only permanent record our people could leave of their enslavement was in their music," he said. "There are no paintings, and few great books that describe us during that period. Our simple, honest music is our record—our history—of the dark ages. I don't want to change that history."

People's Artist

The best personal observation on Dean Dixon is his own. He said: "I like to think of myself as a people's artist who will do his best for his people in his own field. If my best work is conducting I'll do that; if it's something else, then I'll switch to something else."

Beethoven and Hayden and Brahms live in Harlem, and some day, Dixon is sure, his people and others, will learn to listen to their great music.

Una Wants Fairness for All, Not Special Fare for Self

By RICHARD DIER

Una Mae Carlisle, talented singer, composer, and musician, has fought an uphill battle against illnesses for several years which have prevented her from fulfilling engagements on Broadway and in Hollywood.

Despite these repeated setbacks, she still managed to keep her name before the public by doing numerous recordings, entertaining service men, and appearing on Television Station WCBW.

"What hurts me most is the fact that people are always going out of their way to do things for me just because I'm an entertainer," she told the AFRO in an exclusive interview this week. "I want the same rights and privileges accorded all colored people whether they're entertainers or not.

"There's absolutely no gain made for our people's cause when they treat me well, if they go ahead and jim crow the average, unknown person. That's no solution to the problem.

"I remember one case in particular," she continued, "when I was dining with several of my friends at the Pennsylvania Railroad's dining room in Baltimore some time ago. A white woman came over to me an told me to leave. We got into a hot argument and I really told her off.

"Meanwhile, a policeman approached . . . and recognized me.

"'It's all right,' he told the England, France, Holland and Hungary. I intend to go back there after the war is over. It's not because I don't like America, you understand. I really believe this is the best place in the world for colored people, except the South.

"I don't expect to go down there."

Composed at 15

Miss Carlisle, who is 26, was born in Zanesville, Ohio. While playing the piano and singing at a social function there, she attracted the attention of Duke Ellington. He helped start her on her career. She sang over a Cincinnati radio station when she was only 14, and came to New York a year later to become a show girl at the Cotton Club. At the age of 15, she composed "Moonglow," which became one of the most popular songs that year.

"That's just what I mean," Miss Carlisle said. "If I were somebody else, not Una Mae Carlisle, I might have been forced to leave."

Waldorf Engagement

Miss Carlisle, who is the only woman song writer ever to have two songs on the "Hit Parade" in one year, 1941, told the AFRO that she is due to appear in the Starlight Room at the Waldorf within three weeks for a six-week engagement.

"I am also rehearsing for the new Michael Todd Show, 'Up in Central Park.' In the near future, I expect to appear at the Roxy Theatre."

Answering an AFRO query as to how she was treated in European countries, she replied:

IN THE REALM OF MUSIC

12-2-44 N.Y., N.Y.

By CHAUNCEY NORTHERN

New York Age

Irene Taylor Norfleet, soprano from Philadelphia, accompanied by her teacher, Dr. William S. Thunder, gave a recital in Times Hall Sunday afternoon. The singer displayed a lyric voice of good quality and produced her tones with ease and grace. It was refreshing to hear an all English program rendered with good diction ,as was done by Miss Norfleet.

The program consisted of music by Del Riego, Willely, Speaks, Lohr, Verdi, Puccini, La Forge, Dell Acqua, Luckstone, Myerbeer, J. R. Johnson, Harry Burleigh, and J. E. Dorsey. A group of three little Spanish songs, by Lohr, was well done. During intermission Dr. Thunder played Rachminoff's Prelude in C Sharp Minor,

* * *

THERESA MERRITT SINGS

Blanch Richardson did herself proud when she presented Theresa Merritt, star of "Carmen Jones," in recital Sunday afternoon at Salem Methodist Church.

Here is a soprano who has an even register, she possesses low notes that are haunting, her middle tones are smooth and soothing, her high voice is clear and fresh. One did not have to strain his ears to understand her words for they were as distinct as if she stood by whispering them in your ear. The tall ,graceful singer was charming on the stage and as at home as one just standing chatting with friends.

Her French, German and Italian diction were clean cut and correct. She was emotional but never too much was shown, The famous L'Enfant Prodigue by Debussy was done with dramatic feeling and with a thorough understanding for interpretation. Ernest Warren played with sympathy and warmth. He was superb at the piano.

Here is a fine combination. Thank you both for a fine performance and thank Miss Blanch Richardson for bringing this duo to the public.

Has Interesting Program

Gareth Anderson, tenor proved himself a singer of merit when he sang a program that would test the best of singers, at Imperial Hall, Sunday evening for the Chauncey Northern 9:15 Art Hour. Mr. Anderson opened his program with "She Never Told Her Love," by Haydn, and Recitiv und Arie vom der Opera (Idomeneo) by Mozart. The difficult Mozart was done with ease and understanding.

The singer proved himself a scholar with five German lieder songs by Schubert. He not only has a beautiful voice which he handles with ease but he understands how to interpret music and words. He is a painter of beautiful pictures, a poet of songs. "Nacht und Traume" was clothed in a new beauty as the singer quietly and with a certain re-restraint began to sing. Good diction was marked in Italian, French and German.

The program was closed with a group of seven Gypsy songs by Dvorak. This group was received with loud and long applause. Mr. Anderson sang five encores. Jonathan Brice was the same great artist that he is at the piano. Always a great accompanist.

* * *

Singing Sutdents' Question Box

Q. Should a contralto sing A above middle C, I have trouble doing so?

A. Some contraltos sing the A and some higher. Perhaps you don't have the A; your teacher should determine that fact.

Q. Why does my voice break when I try to sing High C? I am a lyric soprano.

A. If you are a lyric soprano you may sing the C. All lyrics don't have a C.

Q. How long does it take to learn a complete opera score?

A. It depends on the individual, his musicianship, memory, and voice development.

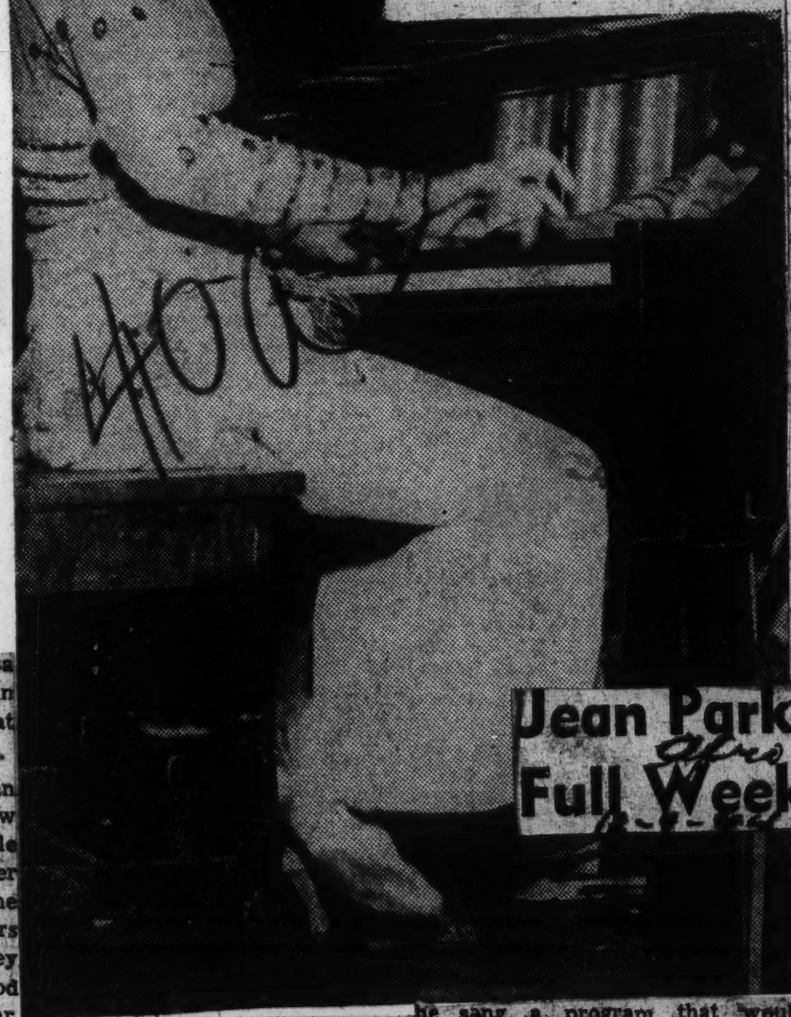
Mail question to Singing Students' Question Box, New York Age, 230 West 135th street, NYC 30. N. Y.

How Dorothy Swings Chopin

Afro American 12-9-44

Baltimore, Md.

Sitting primly erect on the piano bench, Dorothy Donegan, currently in "Star Time" at the Majestic Theatre, N.Y., begins playing Chopin's "Minute Waltz" in straight concert-hall style. Then the mood changes; a high-heeled slipper pounds out an agitated four-quarter beat, the left hand moves like a tan blur over the ivories, the right hand does something to the "Minute Waltz" that Chopin had never dreamed existed.



Jean Parks Plays First Full Week's Theatre Date

Afro American 12-9-44

Baltimore, Md.

MISS JEAN PARKS

BALTIMORE—Despite the coldest weather of the season, Jean Parks and her 16-piece all-girl band, is threatening the box office draw of other all-girl orchestras to play. Balitmore's Royal Theatre.

This is her first full week's theatre stand since fronting the up-and-coming aggregation which is slightly more than four weeks old. The outfit is well-balanced and boasts a bevy of talented and glamorous girls, all quite adept on various instruments.

Miss Parks, slightly of the Amazon type, was formerly a member of the Bluebonnets, a femme quartet with Earl Hines's orchestra.

She is backed by a strong revue, including Baby Lawrence, tapster; Tip, Tap and Toe, veteran dancing duo, and Jackie Mabley have been added for the Washington engagement.

white acrobatic team, and Ella Fitzgerald.

Eddie Durham, former arranger for the Sweethearts of Rhythm and later with his own all-girl outfit, does the arranging for the band, which is managed by Mrs. Durham.

Jean moves into the Howard Theatre, Washington, on Friday for a week, then into New York's Apollo. The Edwards Sisters, dancing duo, and Jackie (Moms) Russell

40a-1944

In The Realm of Music

Editor's note: The following extract is taken from "Music and Some Highly Musical People" by James Monroe Trotter, father of the Guardian editors.

CHAPTER XX

THE FAMOUS JUBILEE SINGERS

Guardian of Boston, Mass

FISK UNIVERSITY

3-4-44

I might now, if it were necessary, fill many pages with the comments made upon these charming singers by the American press both before and after their trip to England; but these would only be repetitions of the laudatory notices just given. The following is quoted because it is descriptive of the improvement made by the singers. Said "The Boston Journal,"—

"The Jubilee Singers.—The students of Fisk University, Nashville, Tenn., whose sweet voices made such a popularity for the Jubilee Singers in this city two or three years ago, and won royal favor on the other side of the Atlantic, gave their first concert since their return at Tremont Temple last evening. The audience numbered some two thousand persons, an dmanifested an enthusiasm seldom witnessed at a concert in this city. From the initial to the finale of the programme the singers were applauded and encored, and now and then the enthusiasm broke forth in the interludes. So many thousands have listened with delight to the full, rich voices of the 'Jubilees,' and the sweet undertone which disarms criticism while it charms the popular ear, that it is needless to speak of them at length. The simple purity of the rendering of the Lord's Prayer, which initiated the programme, gave evidence that they had lost none of their natural grace and simplicity of expression by their tour across the water; and this was confirmed by the peculiar and plaintive melodies of the South-land in the days of slavery, which made up the major part of the programme. A few selections of more artistic composition were introduced, for the purposes of demonstrating, as they did most fully, that the students have been educated to an appreciation of the higher grades of vocalization. The great charm of these singers will, however, remain in the reproduction of the melodies of an era that has gone, happily never to return, —melodies which were the natural expression of the fancies and sympathies of an emotional race, and which no musical culture or refinement can ever render with the sweet simplicity and charming grace that flow from the lips of those to whom they are the native music."

"In the summer of 1874 they returned to Nashville, having given two seasons of concerts in this country, and one in Great Britain. The best evidence of the appreciative and enthusiastic welcome given them in both countries is the fact that the net result for Fisk University was over 90,000." The "problem" of the little band of faithful teachers had been nobly, gloriously solved. The old government-building in which they began their labors was soon discarded. Today, on a beautiful, commanding site of twenty-five acres, with all the appliances of the best modern colleges, stands a noble building, forever dedicated to learning and to Christianity. 3-4-44

Since the events whose record is just closed, it has been determined by the faculty of Fisk University to raise by other concert tours $100,000 as an endowment fund. At the present writing (June, 1877) the Jubilee Singers are making a tour of the Continent. They are now in Holland. Thus far their success continues unabated; and undoubtedly they will succeed in amply endowing the institution which, in a manner so praiseworthy and remarkable, they have erected. The following extract from a letter affords a pleasant glimpse at the European life of the singers:—

. . . "I will tell you something of our summer's experience. The company had passed through a hard year's work, and were greatly in need of a rest. A chaming country-seat was rented in the suburbs of Geneva at a very reasonable rate, and the months of July and August were spent there with great benefit to all. The citizens were evidently astonished at this introduction of a new shade of humanity; and the singers seldom passed along the streets without hearing some remark about 'le negres,' or 'les noirs.' But they were invariably treated with the greatest respect, and, in fact, were never once annoyed by a rabble in the streets, as they frequently are elsewhere, gathering around with a rude and impertinent curiosity.

In The Realm of Music

Editor's note: The following extract is taken from "Music and Some Highly Musical People" by James Monroe Trotter, father of the Guardian editors.

CHAPTER XX

THE FAMOUS JUBILEE SINGERS

The Guardian. Boston, Mass

FISK UNIVERSITY

(Conclusion)

3-11-44

And now to discriminate; for the writer, while disclaiming all censorious or pretentious aim, yet, for reasons which may be readily understood and fully appreciated by the reader, intends this volume to inculcate the lessons of advancement by always attempting to honestly distinguish between that which is progressive in music and that which is the reverse. Have, then, these famous Jubilee Singers, who everywhere thrilled the hearts of their hearers, and whose charming melody of voice, and style of rendition, "disarmed the critic,"—have they established by all this a model for the present and the future? In

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of hope was heard bidding them to turn from a
of the dark and receding past to that of a rapidly-
view of th
ng day, whose coming should bring for these singers,
l others of their race, increase of opportunities, and
ore increase of culture. 3-11-44
n the foregoing pages but little has been said of
ular songs with which at
audiences. Even in music of this kind they were ex-
gly pleasing; and it is very gratifying to reflect that
embers of the company constantly aimed to obtain a
ic knowledge of general music. No fears need be
ained that the students of Fisk University will ever
or instruction in music of the highest order, as ample
ion is there made for the same. Of course the model
ve "spirituals" will in a short while give place to
nusic as befits the new order of things. The students
elves will wish to aim higher, as the spirit of true
ess will demand it. Nevertheless, some of the char-
tics displayed by the great Jubilee choir it will be
or them to ever retain, and for all other singers to

imitate: I mean the heartiness, the soulfulness, of their style of rendition. Indeed, in their striking exhibitions of these latter qualities, I think they may justly claim the honor of standing quite peerless and alone, and of having presented a model for the present and the future, — a model founded on that power of the singer, which enables him to melt, to stir to its innermost recesses, the human heart; that power that enables him to sing as one inspired.

And here let me conclude by venturing a brief prediction. My mind goes a few years into the future. I attend a concert given by students or by graduates of Fisk University; I listen to music of the most classical order rendered in a manner that would satisfy the most exacting critic of the art; and at the same time I am pleasantly reminded of the famous "Jubilee Singers" of days in the past by the peculiarly thrilling sweetness of voice, and the charming simplicity and soulfulness of manner, that distinguish and add to the beauty of the rendering.

SAYS NEGRO SPIRITUALS COPIED

Argus — St. Louis, Missouri

Music Educators Run Into Hotel Jim Crow Here

Negro delegates to the Music Educators' National Conference were not without unpleasant as well as pleasant experiences. Several were refused accommodations at hotels where they had made advanced reservations.

Despite the jim crow experiences, the twenty-five, or more prominent Negro music educators from out of town were active in the sessions and accorded full recognition by Miss Tilla Bell Pitts of Columbia U., president of the conference. In her closing remarks, she conveyed a hope for a spirit of fine fellowship which would terminate in more ideal social living and understanding of all people thru music; making all conditions of life more beautiful.

The statement of Frank Lu... New York City author and specialist in folk music that "white spirituals were forerunners of Negro spirituals which were merely adaptations to meet the needs of the Negro," caused considerable surprise. Many of the exponents of Negro spirituals "tore this assertion to pieces," and maintained that Negro spirituals have and always will be representative music of Ameri... and they are solely of Ne... origin.

"Widening Horizons in Music Education" was a most timely theme which provoked much thought from 1500 music educators here from all over the country.

Prominent Negro Music Educators made definite contributions to this conference by participating on Curriculum Committees set up by the guiding genius of the president, Miss Lilla Belle Pitts, Professor of Music Education, Teachers College, Columbia University, New York City. Warner Lawson, Dean of Music, Howard University, Washington, D. C., was a member of a panel, the purpose of which was to evaluate the theme. Dean Lawson was also a member of the Committee on College Curriculum.

Serve On Committees

Other participants on Curriculum Committees were: Frederick Hall, president of the American Association of Music Educators and teacher at Alabama State College, Committee on Rural Education; Miss Evelyn Johnson, State Teachers College, Elizabeth City, N. C., Rural Education Committee; Alfred Johnson, Supervisor of Music, Washington, D. C., Senior High School Committee; Robert Nolan, Detroit, Mich., Private School Curriculum; Sherman Greene, High School Music Director, Norfolk, Va., Junior High School Committee; James Dillard, Teachers College, Winston Salem, N. C., Committee on Teachers College Curriculum; Miss Irene Saunders, Director of Music, Hampton Institute, Va., Teachers College Committee; Mrs. Eloise Logan Penn, Supervisor of Music, Greensboro, N. C., Junior High School Committee; Mrs. Aldena W. Davis, Supervisor of Music, Richmond, Va., Committee on Elementary School Curriculum; C. Spencer Tocus, teacher of Music, Vashon High School, St. Louis, Senior High Curriculum, and Miss Ruth E. Greene, Music teacher, Vashon High School, Junior High School Curriculum. Miss Marie Ford of Lincoln University, Jefferson City, Mo. and John Ballou, director of instrumental music at Hampton Institute and teacher of music at Newport News, Va. also made definite contributions to the conference by participating in important discussions. Many local music teachers were familiar figures at the conference.

The Sumner High School A Capella Choir, conducted by Wirt D. Walton, opened the general sessions by singing "O Praise the Lord of Heaven" and "Listen to the Lambs." These renditions were well received by the conference. At this opening session Philip J. Hickey, Superintendent of Instruction, St. Louis Public Schools, extended hearty greetings to the conference.

Gives Demonstration

One of the outstanding attractions of the conference was the demonstration of Robert L. Shaw, director of Fred Waring's Choral Music and also director of "The Collegiate Chorale" of New York City. The latter is a group of one hundred and fifty talented singers composed of a large number of nationalities. This dynamic young musician gave a demonstration which startled the conference with its brilliance. He directed the Teachers' Chorus in a nation-wide broadcast on last Saturday afternoon. C. Spencer Tocus was the only Negro member of this chorus. Other highlights of the meeting were a Bach Choral Clinic and Community Singing of Folk Songs.

Roque Cordero, twenty year old native of Panama, internationally renowned as a composer, was among the notables. He was conductor of the Panama Symphony Orchestra. Through the counsel of Intercultural Art he was sent to the University of Minn. for advance study of composition under Ernest Krenesk whose opera "Sahinny Spiltt Aus" startled the musical world. He has been studying conducting under Dimitri Metropoulis Minneapolis Symphony conductor. His mastery has been in atonality, the most modern method of composition based on a twelve tone scale. Piano, voice, solo, instrument, band and orchestra compositions are among his works. Frank Black of the NBC Symphony played one of his recent works over the Red Network. He was on the contemporary music committee and he was guest of Mr. and Mrs. C. Spencer Tocus.

A reception was given for the visitors by the Music Teachers' Study Club Sunday, March 5, at the YWCA. Mrs. E. L. Fearn is the president and Mrs. J. W. Wilkerson is entertainment chairman of this club.

By Ruth E. Greene

Among The Colored

By O. A. DUPREE

Progress — Washington D.C.

NEGRO MUSIC

Take Negro music out of American music and there will be a big place left. Much bigger than what most of us might think. The above statement does not include the influence that Negro music has on American music or other music. For example, take the Negro melody theme out of Dvorok's "New World Symphony" and the composition will be crippled much. Stephen Foster's songs are not in the same class and group as the Spirituals, but the influence of the Spirituals was responsible for these fine groups of songs. Negro music also has influenced popular music.

Negro music is principally divided into four groups: Negro Spirituals, Negro Worksongs, Jubilees and Blues. This music is a folk music. Folk music tells of the culture, history and condition of a folk. Another thing that is typical about folk music is that the music comes from the folks or group instead of from individuals. These folksongs express joy, happiness, sadness, promise, etc. One can not fully appreciate Negro folk music without understanding the institution of slavery. In the mist of oppresion and suppression the slave saw no freedom so he sang songs that dealt with a promise of a new heaven and a new earth where they would be free to walk the golden streets and put on the long white robes. They dreamed of a sweet chariot that would one day swing low to carry them into another world. The Spirituals have been passed from generation to generation until today they are as new as they were when they were created.

Due to the fact that the slave was exposed to the hardest work, to make it easy he created songs known as worksongs. These songs often expressed glee, fun and frolic. The songs, "John Henry the Steeldriving Man'", and "Poor Ol' Lazarus", are typical examples.

There are two kinds of Negro church music, the Spirituals and the Jubilees. This does not say that the Negro does not use other church music in their worship. The Jubilees offer from the Spirituals in that they are more syncopated and emotional. They are full of rythm and are more appealing to people of certain denominations and sects. The Jubilees are more commonly used today than the Spirituals by a large number of groups.

William C. Handy is known as the father of the Blues. He is not given this credit because he was the author of one of the first Blues but rather he popularized them. Living at that time in Memphis, Tenn., amid a large influx of uneducated masses. he was able to study this low down, low typed music and compile and put it on the market and thus it became universal. Today everybody knows something about "The Beale Street Blues" "The St. Louis Blues", and many others.

The Negro has made wonderful contribution in the field of Classics. Negro composers have studied Bach, Chopin, Beethoven and have borrowed their style to reproduce a style of their own, thus giving to the world valuable creations. Quite a few of them have taken the Spirituals and rearranged them and transformed them into classics. Samuel Cooleridge Taylor, the noted Negro English composer, is a good example. He is noted for rearranging these Spirituals into valuabel piano selections. Other examples are Nathanial Dett, Clarence C. White, Noah Ryder and many others. Marion Anderson. Dorothy Manor, and Paul Robeson, etc., are noted for interpreting with their voices the classics of many countries using their language.

For various reasons the Negro for a long time was not encouraged to go into the field of opera. Today he is scoring high in mixed operas and also all-Negro cast. Even secondary school children enjoy interpreting such oritorioles as Handel's "Messiah." He is a lover of all types of music from the Classics to the Blues. He is given credit as having a natural voice for singing and a natural lover of music in general. Negro folk music is just a part of a large group of folk contributions called folklore. Negro folk-lore includes folkmusic, folk customs and habits, folk dances and folk literature. The evolution of Negro folk dances is very interesting. It includes such dances as the cakewalk, Charleston, shimmy, lindy, and jitterbug etc. Negro folk literature consisted largely of Uncle Remus stories collected and compiled by Joel Chandler Harris. These stories made Brer Rabbit and Brer Fox act like human beings. Folklore does not include individual contributions and folk talents.

40a-1944

Hath Charms to Soothe

Esquire Magazine—Chicago, Ill.

It was while playing his hot variations to *St. Louis Blues* that Dmitri hit the G-sharp which took him out of this world

2-1-44

by BRYAN MARVIN

DMITRI STANAKOUS was playing the clarinet and was quite unhappy about it. He looked just that, too, a fat unhappy Greek playing the clarinet. He hated these summer country club affairs. Always the same, he thought. There is always a row of French windows leading to the terrace, there are always sorrowful decorations in bad taste, there is always the heat, there are always lovely young people who drink too much or make fools of themselves in other ways. The pretty girls never look at a fat middle-aged Greek who plays the hot clarinet. They complain if the music is fast and hot, they complain if it is too slow. They never show their appreciation by clapping at the end of a solo. Well, I shall perhaps make music the love of my life and so be happy.

The band played on with the usual number of rests until midnight when a very strange thing happened. Dmitri was playing his hot variations to the *St. Louis Blues* when he slipped in a G-sharp with the little finger of his left hand. He felt a thrill run through him which resembled the shock he had once given himself with a broken electric toaster. He tried it again, slipping quickly over the note as he passed down a chord. Yes, there was something tangible to the G-sharp key which gave him a sensuous thrill. He passed over the note on the way back up and then came down to hold it in a long wail. The sensation had grown and was getting stronger. But there was no pain associated with it as there had been in the case of the toaster. There was a warm feeling in the solar plexus, a tingling of the fingertips, and Dmitri's face had a cool feeling as though it had recently been bathed in alcohol. He realized that they were coming to the end of the chorus and he wound up with a curious little yelp way up the register. He heard applause and saw with surprise that some of the dancers had stopped in order to crowd around the bandstand. The fact that they were applauding him did not sink in for a good while. He still felt the electrical tingle. As the piece ended, the guitar player turned and spoke. He was a quiet elderly man but when he was young he had once played with the greats and the whole orchestra looked to him for classical decisions on the true jazz. It was a surprise to all when he turned to Dmitri and said, "Say, Stan, you were better than Tesch on those three."

Never before had he condescended to even compare a contemporary player with the old-timers. "Three?" said Dmitri in a puzzled voice.

"Choruses," added the guitar player.

The rest of the band began to sense what had happened. Once in a long time, usually during their practice sessions, it had happened to them. A long swing out into the space where there is nothing. But Dmitri was playing the melody which the others had merely dreamed. The leader, who was a hail-fellow-well-met sort of chap, missed the point and asked Dmitri what he wanted to play next, inferring by his tone that he did not think much of a musician who couldn't stop his solo at the appointed place in the arrangement. But Dmitri was still befuddled and took him seriously, answering *Honeysuckle Rose*. Those around the stand began to clap and the leader had to play it whether he wanted to or not. His was not a big-name band that could tell its patrons what they would hear; it had to please. That was what it was hired for.

The tune went all right until they came to Dmitri's solo. The same thing was happening. Whenever he touched the key with the little finger of his left hand, the tingle would run through his frame. It had grown even stronger. So much so that it would last while he played a whole phrase. He played on and on. The other members of the orchestra came to the conclusion that the background was useless. Everyone was listening to Dmitri. So they stopped. The piano, bass, guitar and drums kept up the fast swinging beat but even that was unnecessary. Everyone's eyes were glued on Dmitri. He played faultlessly, easily, swinging way out through the vacuum that separates the stars and then back to earth in a gentle glide borne on the wings of indescribably beautiful passages of music. He had even surpassed the ordinary reaches of hot jazz. He was composing a rhythmic symphony as he played. All the dancers had stopped to listen now, and all those who had been walking around outside came in to listen. The noises from the bar were stilled as soon as word of what was happening had been spread in there. Dmitri, or rather his music, was the focus of everyone's attention. They even stopped whispering to each other. No one seemed surprised when he stepped off the platform, walked once around the room and out through the French windows onto the veranda. They followed quietly on tiptoe, the girls holding their taffeta dresses to keep them from rustling. He was still playing that unearthly melody. It had the harmonic background of *Honeysuckle Rose*, but the tune had disappeared a long time ago.

The first hole at the club is a long straight one running away from the clubhouse. The tee rises some six feet from the level of the surrounding ground and is screened on three sides by thick evergreens. Dmitri climbed the mound and turned to face the throng which collected at his feet. They stood there silently packed together. Some of their mouths were open and all of their eyes were fastened on Dmitri's, not on his hands or clarinet but on his eyes. He stopped playing, sat on the ground and took off his shoes. This was one of his secret vices. He hated shoes and always felt better without them. He had once lost a pair, for which he had paid eight ninety-eight, in a movie house and had had to walk out in his stocking feet. The dancers rustled, spread apart and sat on the grass to take off their own shoes, and still they did not speak. It was as though no one dared to break the silence while the memory of that celestial music lasted. The members of the band took the opportunity to rush the drums and their instruments up onto the tee behind Dmitri, and they were all ready when he started to play again. He did not speak, he merely started the *Tiger Rag*. They fell in behind him, the trumpet carrying the tune. The onlookers began to talk and finally to dance again. A few went off by themselves, but the rest were dancing barefoot on the grass and enjoying it immensely. The regular ballroom steps were out of order because of the entangling grass, and in any case, the resiliency of the earth called for something a bit more violent. So they quickly evolved a prancing bounce to suit the occasion. It spread through the group like wildfire and soon they were all doing it, laughing and joking. Now and again a phrase from the clarinet would come through clearly and cuttingly, and the dancers would bound with suprahuman energy.

Dmitri's magic G-sharp key was still working, but it irked him to play with the others, so he waited for the breaks and solos which they heaped upon him in plenty. His solos were long and varied. Some would imitate the wind for a while and then the storm and then the sun breaking through the overcast with one of those glowing musical cadenzas which no one there had ever heard before. Or he would imitate two clarinets playing a duet. One would play the background while the other passed through a complicated counterpoint to emerge with the original tune clutched between its teeth. Or he would play the same short piece over and over and over until the repetition of the five notes had built the nervous tension to the limit of human endurance, and then he would break the spell with a long slow phrase of melody.

But it got late and the dancers went off, not realizing quite yet what had happened. The musicians prepared to leave. But they could not find Dmitri. After a reasonable search they left without him. He was as yet untired, or, if he had been, the magic key would give him release from such an earthly failing. He had walked off along the ninth fairway until he came to the fifth green.

Dmitri sat on the top of a sand trap and looked at the clarinet between his hands. After a while he began to play. Not the fast keyed-up music of a while ago but a slower, more subtle rhythm which still held all the shades of expression which had made the other unforgettable. Originally these were the Blues, and Dmitri gave them their original scope again, a mood of despair and wailing indignation. Yet they were more powerful, more universal the way he played them. They seemed to include all living matter instead of just the oppressed portion of mankind. And the animals in the woods seemed to feel this too. He saw them creep singly and in pairs from their night resting places and gather about his feet in the dim light of the half moon. There were squirrels and rabbits, woodchucks and field mice, even a few moles here and there throughout the group. In the half distance he could see a small group of timid deer standing and watching. They were the only ones who were grouped according to species. The others were piled helter-skelter about him, reunited by the all-inclusiveness of the music. As he played, the wail of the notes resolved themselves into one stream of complaint and progressed to one of reconciliation. The war dance changed to the peace dance, but there was still a threatening mood under the surface. A quicker tempo introduced the deity and showed that things might not be so bad if they were viewed in the correct perspective. The animals sat up and looked as though they were happy. In the far distance Dmitri chanced to see a group appear. At first he thought they were men from the club in search of him, and the

music faltered, but then he saw that they were not men, but animals. He had never seen their like before but he took it for granted. With them were a group of very white things that might have been young girls, but Dmitri became interested in the music and did not see them dancing together. The shade of the music had passed through the zone of reconcilement to one of unmitigated joy, not the wild frenzied joy of the dance, but a quieter, deeper sort, true joy to Dmitri's tired mind. He played and played, the animals of the fields running around him, until finally he dropped off into a full sleep.

When he awoke, the sun was two hours high and the dew had almost dried from his clothes. He was lying atop the sand trap. His clarinet lay in the sand at the bottom but it was smashed into a thousand splinters. All around were the cloven hoof prints of some very large deer. ###

Lillian Evanti's Tour Announced

Balt. Md. Afro-American

WASHINGTON — (ANP)—Lillian Evanti, international lyric soprano, grand opera star and concert artist, will appear October 12 in a New York Town Hall concert which will be followed by a concert tour in the country's larger cities. 10-7-44

Acclaiming a new high in artistry in the role of Violetta in the opera, "La Traviata," Mme. Evanti's background includes a knowledge of five languages, a repertoire of 24 operas, and study in leading European music centers.

Her tour will include concerts in the following cities: Baltimore, October 24; Dallas, Houston, San Antonio, Oklahoma City, St. Louis, Bluefield, W.Va., Charleston, Louisville, Philadelphia, Tuskegee, Atlanta, Durham, N.C., Detroit and Washington, D.C.

American Organist Plays In Hawaii

Daily World - Atlanta Ga. 11-14-44

HONOLULU—(ANP)— R. Kenneth Holt, well known organist and the Engineers' Glee club were features of the second of a series of concerts presented by the Central Union church here last week.

The peculiar and particular contribution of the black race in America to the art of music is the spiritual.

Scribe Finds Earl Hines With Favorite Pianist All His Own

Chicago Defender — Ill. 12-23-44

But Prefers To Discuss The Career And Style Of 'Father'

Chicago, Illinois

By AL MONROE

"THE GREATEST PIANIST I ever heard is Nancy Jane Hines." The speaker was none other than Nancy's brother, Earl "Father" Hines, wizard of the ivories. There will be more dissenting voices than greeted the Republicans last Nov. 7, but the claim is Earl's and when we left him backstage at the Downtown theatre he was sticking to it. We had put the question to Earl as part of a routine questionnaire that included asking who else in his family was musically inclined. And it was here that we learned his father was not only a trumpeter but a band leader having directed the famed Eureka Jazz band in and around Pittsburgh for years.

"Dad taught me the trumpet (his first instrument) but when I decided to switch to the piano, sister Nancy took over and 'boy' she taught me plenty." And here Hines set in to clarify his claims for his sister's greatness. "Get me straight, I don't mean she's the flashiest but the best natural pianist I have ever heard."

Born Near Christmas

The "biographies" of Earl Hines say the famous pianist was born in Pittsburgh Christmas time, 1905, and names the Steel City as his home. But to music lovers, Chicago is Earl's home because it was here that he received his big push and became nationally known. True Earl played as accompanist to Louis Deppe in Pittsbrugh when only 15 and later played with several Pittsburgh orks including his Dad's to launch his career. But the world knows him best as featured pianist at the old Entertainers and Elite cafes in Chicago back in 1923. They also know him as the ace of Erskine Tate's crew for two years in the early twenties and as co-star with Louis Armstrong in the Carroll Dickerson band in 1926 and 1927. The next two years found Earl plucking the piano in the band of Jimmie Noone, the man who introduced the lead clarinet bands now featured by Benny Goodman, Artie Shaw and Charlie Barnett. But Earl Hines was never satisfied with featuring music for the other fellow and often threatened to launch his own orchestra.

Forms Own Band

Late in 1928 he heard that Edward Fox was opening the Grand Terrace cafe in Chicago and after much coaxing induced Edward to give him the chance to lead the band. The two got together and Earl Hines, with the aid of radio, became the sensation of the air lines. He was the first name band to vie for attention with Duke Ellington and Cab Calloway who were being aired from New York's Cotton club.

In this band Hines had such 'greats' as Billy Franklin, now "Porgy" of "Porgy and Bess"; Walter Fuller, who leads his own band, and Arthur Bishop considered by many to the equal of Sid Catlett and Gene Krupa on the drums. His vocalists were Franklin and Fuller with "Georgia Boy" Simpkins as specialist. This engagement gave Hines the chance to establish precedents in many ways and set up an all time endurance record for cafe and band dates. For eleven years, save for an occasional trip about the country, he played the Terrace. On occasions he played six and seven shows, more than an entire year, without being relieved by any other band. And on those trips out of the Terrace Hines set all manner of theatre and dance records.

Hines, America's leading jazz pianist, is celebrating his twentieth year in show business. In every combination in which he has played, the Hines piano quickly and quite naturally became a musical foundation which not only supported but enhanced the work of every member of the group. And that perhaps explains why a recently published national music magazine called him "the daddy of them all, the greatest pianist in the business."

Earl's contribution to jazz is what pop musicologists call his "trumpet piano style." He first applied the theory of solo improvision trumpet supported by a rhythm section to a piano keyboard. Thus "trumpet piano style" is executed by playing a melodic line of single notes with the right hand while the left provides a harmonic rhythmic base. The vibrato of an instrument like the trumpet is achieved on the piano by active tremolos in the right hand. 12-23-44

The idea of "trumpet piano style" is simplicity itself, yet it requires great technique, for despite the economy of notes, it is anything but superficial. Hines' extraordinary outbursts of counter rhythms in fast tempo defy any allegations that he used this outwardly delicate style because of its apparent simplicity. 12-23-44

The appropriateness of this term, when applied to Hines' playing is especially apparent in the study of the interesting sides Earl recorded with Louis Armstrong during 1928 for Okeh. It was his work in these records that brought him to the attention of the public. The similarity in melodic line and phrasing between Armstrong's trumpet and Hines' piano is remarkable.

Earl Hines is a refreshing contrast to the ponderous pianists who preceded him. His is a light, airy style packed with tremendous swing. Or perhaps it could be better said that he is a spectacular rhythmic pianist. And, because of this, he has had great influence on subsequent pianists.

Anderson Scores At Carnegie Hall

Journal & Guide Norfolk Va. 11-25-44

By CARL DITON

NEW YORK, N. Y.—(ANP)—There is a feeling of deep gratification that fills us with the coming, year after year of Marian Anderson, famous contralto, as we note the still firm hold she has on the American public. And Sunday night's (November 12) packed Carnegie Hall was just another of the many glorious tributes paid so frequently to this artist.

Miss Anderson began her arduous task with the Monteverde-Rosphighi aria: "Il Lamento di Arianna." Always happy more or less in German lieder she offered a Schubert group: "Der Wegweiser," ::Wohin," the world-famous "Stendchen" and "Abschied."

FRENCH ARTISTIC

The singer's French is not as audible as her German. And yet one found artistic enjoyment in Faure's "Automne" and "Apres un Reve" and Debussy's "Le Chevelure," "Fantoches" and the well known "Aire de Lia" from "L'Enfant Prodigue." And then the aria: "Humble Fille Des Champs" from Halevy's "Charles VI."

The only songs in English were the spirituals: H. T. Burleigh's "My Lord, What a Mornin' "; Clarence Cameron White's "Wake Up! Jacob"; and Florence Price's "I Am Bound for the Kingdom" presented by Miss Anderson to display her robust lower scale.

EPITOME OF SINCERITY

One does not go to an Anderson recital in quest of 17th century vocal feats nor even bent on discovering a new modern school of singing, but rather to witness the epitome of sincerity of a gifted woman. In brief we would revel in the singing of any song by Marian Anderson as earnestly prepared as were those of last Sunday.

The singer was gracious as usual with encores new and old, and Franz Rupp gave her eloquent and dramatic support throughout.

Stokowski Too Liberal for NBC

Balt. Md. Afro-American 12-24-44

NEW YORK. — (ANP) — The abrupt dismissal of Leopold Stokowski as head of the NBC Symphony Orchestra, while in Mexico City, has an especial significance for colored musicians.

He has been one of the few musicians to challenge the theory of white superiority in the field of symphonic music, and has always played worthwhile colored symphonic music on his programs.

It was he who had the Eva Jessye Choir singing along with the white choir in his broadcast of the "Boris Goudonov" music over NBC; engaged Anne Brown and Lawrence Whisonant to sing two of the solo parts in Beethoven's Ninth Symphony over the same network. And, over opposition, performed the composition, "And They Lynched Him on a Tree" (by William Grant Still and Katherine Garrison Chapin) over NBC.

When he recently organized the new City Center orchestra here, he stated publicly that there were to be no barriers in the orchestra personnel on account of sex or race.

Carol Brice Scores At Fayetteville

Journal & Guide Norfolk Va. 11-25-44

FAYETTEVILLE, N. C.—Carol Brice, young contralto, accompanied by her brother, received a great ovation when she appeared in concert in the Smith Auditorium, Fayetteville State Teachers College, last Thursday night. Singing to a packed house of students, faculty, townspeople, service men and women, Miss Brice stirred her audience tremendously and kept them on the edge of their seats applauding for her next number.

The youthful singer's deep rich voice possesses unusual roundness and clearness and her high notes are as smooth and even as the lower ones.

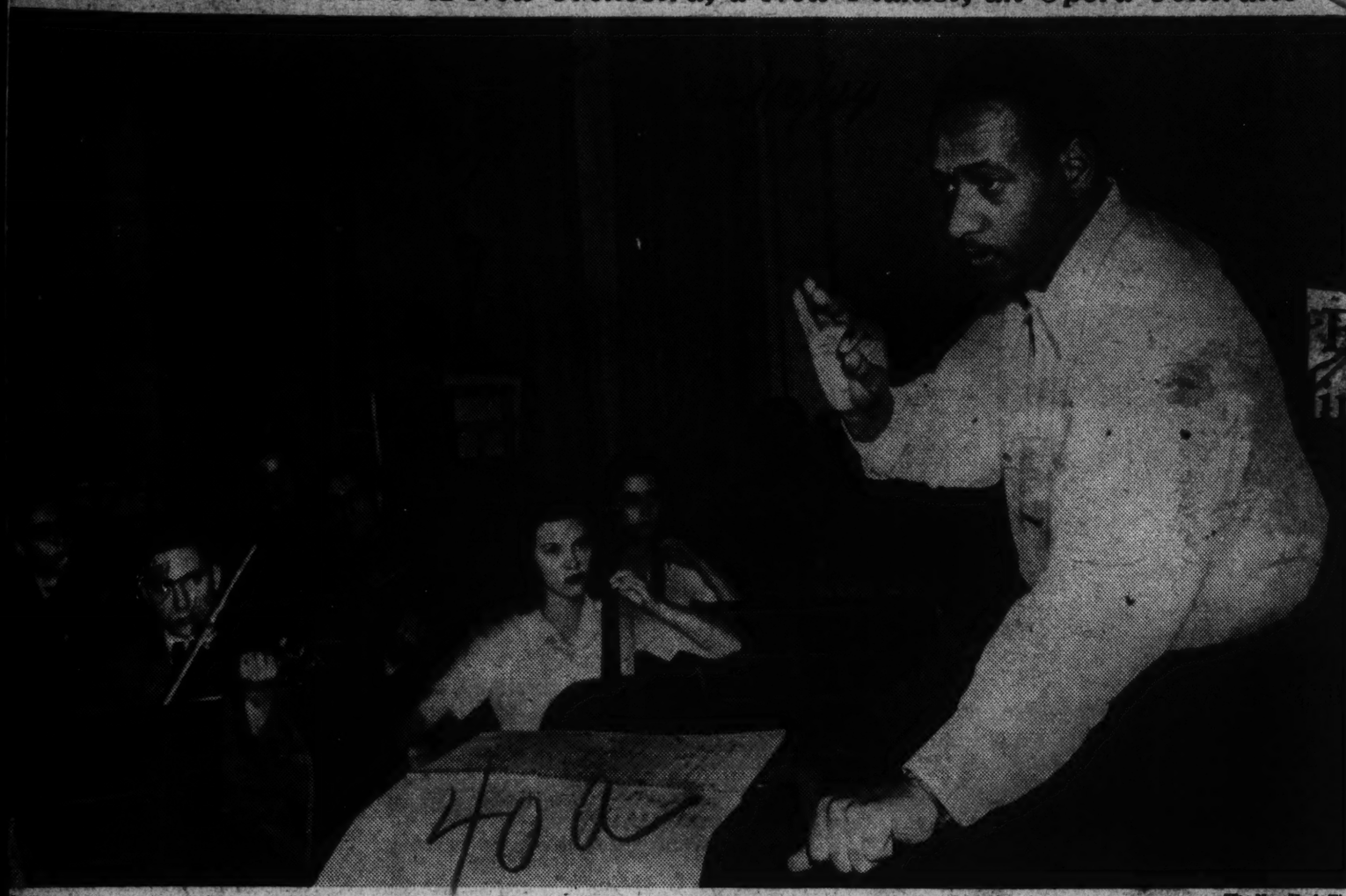
In Schubert's "Literani" and in the spiritual "Talk About A Child That Do Love Jesus" arranged by Dawson, Miss Brice

achieved beautiful feeling.

A reception was held in honor of Miss Brice at the home of President J. W. C. Brook after the concert. Receiving with Miss Brice were Dr. and Mrs. J. W. Seabrook.

40a-1944

In the Concert Halls: A New Orchestra, a New Pianist, an Opera Contralto



The New York Times

Under the direction of its conductor, Dean Dixon, the American Youth Orchestra will make its debut appearance in Carnegie Hall Saturday. Mr. Dixon and a section of the orchestra are shown here rehearsing for the forthcoming event.

knew he was lying. I still know he was lying. But I don't want to believe my own senses. I want to believe Cook. I will believe him. I want to live in the world of his imagination.

No one questions the fact that Cook was a great musician. Nor, as his son attests, that he lifted others from obscurity. But most important, it seems to me, was the doubtless unconscious effect which he had upon those who met him in a long and busy life. For these he created a great big beautiful world to which they could aspire. His world was different, but he made people believe in it.

"Don't Get Around Much" and Nothing Till You Hear From Me" all of which they would just soon hear performed by Dinah Shore or Frank Sinatra as by Ellington himself.

"Fourth are the audiences in Negro theatres and dance halls, who are satisfied to regard Ellington as an entertainer like Cab Calloway and as head of a vaudeville unit that must inevitably include a very sentimental ballad singer."

Los Angeles Tribune 12-25-43

Ellington rates annotation in staid N. Y. Times

NEW YORK—Duke Ellington rated a lengthy article in the staid New York Times last Sunday preceding his third Carnegie Hall concert. The article, written by Leonard G. Feather, British swing critic, painstakingly undertook to interpret Ellington to presumably "longhaired" Times readers.

Feather, originator of the Esquire All-American band poll, is a devout Ellington follower. An articulate writer on swing, he is credited with doing much to explain Ellington and other jazz musicians to strict classicists.

Featuring compositions written by himself, his son, Mercer, and his assistant arranger, Billy Strayhorn, Ellington with his orchestra were presented in concert at Carnegie Hall Tuesday. Numbers played included:

Ellington's Bluetopia; Strayhorn's Midriff; Ellington's Creole Love Call; What Am I Here For; Suddenly It Jumped; Concerto for Cootie; Mercer Ellington's Things Ain't What They Used to Be; Duke Ellington's It Don't Mean a Thing; medley of currently popular songs; Strayhorn's Love; Strayhorn-Ellington's Strange Feeling; Ellington's Dancers in Love; Strayhorn-Ellington's Coloratura; excerpts from Ellington's Black, Brown and Beige; group of piano solos by Duke Ellington; Stewart-Ellington's Frantic Fantasy; Hodges-Ellington's Mood to Be Wooed; Ellington's The Blue Cellophane; Air-Conditioned Jungle; Strayhorn-Ellington's Frankie and Johnny.

Ellington gave two other concerts at Carnegie Hall, Jan. 23 and Dec. 11, 1943. He has also given concerts in other cities. Commenting on this, Feather wrote:

"Strange as it seems, the vast majority of Ellington's millions of admirers do not know what he stands for in musical history. Seldom have so many lavished music something strange and still struggling desperately to live in the days of Bunk Johnson, Jelly Roll Morton and Louis, Armstrong's grandfather, are passionate adherents of harmonic, and rhythmic, crudity in jazz, of improvisation for its own sake. "Third are the masses of radio and theatre audiences who think of the Duke as composer of "Solitude," "Sophisticated Lady," "Mood Indigo," "Caravan," and "Don't Get Around Much Anymore," all of which they would just soon hear performed by Dinah Shore or Frank Sinatra as by Ellington himself.

"Fourth are the audiences in Negro theatres and dance halls, who are satisfied to regard Ellington as an entertainer like Cab Calloway and as head of a vaudeville unit that must inevitably include a very sentimental ballad singer."

Pittsburgh Courier

THE HORIZON

Will Marion Cook Painted An Unreal World, But Folks Believed In It

Pittsburgh, Pa.

By P. L. PRATTIS

SOMEHOW I begin wondering all over again about the vagaries of life when I recall that, for the most part, only a stick of type marked the death of Will Marion Cook. This fact intruded itself into my awareness with the clarity of winter's first snow this past week when I read in The Crisis a tribute which Mercer Cook had written to his late father.

Mr. Prattis

What young Dr. Cook, the scholar (and musician by avocation), had to say of old Maestro Cook, the musician (and scholar by avocation), was not too much, a simple modest testament attesting to his late father's spirit of helpfulness, his positive influence for good in the lives of many others, some of whom have achieved great fame. He also acknowledged the erratic temperament of Will Marion Cook. But that's just about all, save to note that his father, just before he died, was writing his autobiography, a work which Mercer, has son, has pledged himself to finish. We may all hope that he does.

11-4-44

OF all the personalities it has been my good fortune to know, I know of none that has had the stimulating effect on me that was true of Will Marion Cook. I met him late in life when his future was behind him, though he did not know it and would not acknowledge it. I knew of him. As a youngster in Philadelphia in the early part of the century, I had heard the older folk talk of such persons as Flora Batson, Bert Williams, George Walker, Ada Walker, Bob Cole, J. Rosamund Johnson and Will Marion Cook. Later, I had learned something of Will Marion Cook and the old Clef club and had thrilled to some of Cook's spirited compositions. Still later, it had been my good fortune to know as a loyal and appreciative friend, Abbie Mitchell, Cook's child bride and the mother of Mercer. Though Abbie and Cook had been separated for many years, she never became blind or indifferent to the greatness of the man who had been her husband. By the time I met him, when he was about 64, I knew much of his virtues and his faults.

11-4-44

FAULTS WERE VIRTUES

HIS faults, I learned, were so grand that they took on the nature of virtues. I had heard tell of his temper and his indulgence in the most violent profanity. I am quite willing to believe that the tales told were true. But I can also conceive of him showing the utmost patience, sympathy and tenderness and uttering language which only poets can seduce from the ardent lips of mothers. He was supreme. He could throw his baton at an erring musician and damn the musician's soul. But Abbie has told me of how he would stand her, his wife, in a corner and patiently make her sing over and over again some passage one hundred, three hundred times—until she got it right. And years after Will Marion had done with Abbie, Eugene Stinson wrote in the Chicago Daily News that Abbie was the one singer whom all other singers should come to—to learn to sing.

11-4-44

LIED FOR BEAUTY

I HAVE heard Will Marion Cook lie until my head has swum. I liked the kind of lies he told. He was a gifted liar with no holds barred. But the lies he told hurt nobody. They helped him and they helped those who heard them, for he lied for beauty's sake. Grossness, ugliness, meanness all vanished under the spell of Cook's vivid imagination, his gift for coloring. The last time I saw him he told me a great big lie about New York, about a thrilling experience he had had in a cabaret in New York, perhaps in 1934.

The genius of Ellington and Strayhorn, according to Feather, "lies in the fact that they retain the basic characteristics of jazz—certain harmonic devices, syncopations, the use of the rhythm section playing a steady four-four, the interpolation of partly or wholly improvised solos on a given chord sequence—but at the same time add new departures in voicing, in form and development of theme, in tone colors and moods, such as no other swing orchestra has yet achieved to this degree."

The Ellington technique of writing to suit the style and personality of the men behind the horns in his orchestra was illustrated Tuesday, Feather said, particularly on "Frantic Fantasy," featuring trumpet player Rex Stewart; "Mood to Be Loved" with Johnny Hodges on the alto saxophone; "Blue Cellophane" with Lawrence Brown on trombone; and "Air-Conditioned Jungle," presenting clarinetist Jimmy Hamilton.

The orchestra personnel included many Ellington "perennials," among whom are Ray Nance, Joe Nanton, Harry Carney, Taft Jordan, and Junior Raglin, and has two new personalities, Al Sears, whom Feather describes as a fine tenor saxophonist, and William "Cat" Anderson, trumpeter.

Dorothy Maynor Sings In Washington Cathedral

New York Age N.Y.
11-25-44

WASHINGTON, D. C.—The long-standing custom in Washington Cathedral of permitting the singing of "choir music only," was set aside here Sunday so that Dorothy Maynor, celebrated soprano, could sing in celebration of the 50th anniversary of the World Y.W.C.A. and as a symbol of harmony between the races.

The great edifice was crowded with an interracial audience, and the processional included representatives of both Negro and white members of the Y.W.C.A., as well as costumed representatives of the many nations in which the World Y.W.C.A. was organized in peace time.

The Right Rev. Angus Dun, Bishop of Washington, said in his sermon that unless we achived justice in our own race relations at home, we would not be able to deal justly in world relations with the vast millions in Asia and Africa.

Lillian Fitzgerald Is Rated Tops In Singing And Comedienne Field

Pittsburgh Courier-Pa.
12-23-44

NEW YORK—Lillian Fitzgerald, that dynamic bombshell of rhythm, is rapidly climbing ot the top on the singing-comedienne field by dint of her ability to hold her own in the fastest company. Just two weeks ago she was billed to follow the Mills Brothers on the stage at the Apollo theatre and they were going great. Lillian merely walked on the boards and took the place. Lillian is really a glamorous individual and when she hits the stage she kills the audience when she breaks out in an hilarious version of "Milkman, Keep Those Bottles Quiet." Then a follow-through with "Murder, She Said." The house belongs to her. And that's the way it's been in both night clubs and theatres all over the country.

Lillian broke into show business in Philadelphia at the ripe young age of 15. It wasn't long before she was holding down the third spot in the famed Cotton Club revue, starring such luminaries as Ethel Waters and Bill Robinson. From that auspicious beginning Lillian has been the cream of night clubs from coast to coast.

In 1943 she toured Southern Army camps as a featured member of the "Blue Ribbon Salute," along with Louis Jordan, Earl Hines orchestra and Patterson and Jackson.

Lovely Lillian recently completed a smash date at the Bali in Washington as well as the Caverns. She also scored at the Two Spot in Jacksonville, Fla., and the Three Sixes in Detroit. Keep your eye on Lillian Fitzgerald. She's great, that's all.

Miss Ima Rapier Talented Singer

Guardian—Boston, Mass.
11-11-44

At the farewell reception to Miss Ima Rapier on the eve of her departure for the West which was held in Bahaii Hall, 25 Huntington ave, the friends present all expressed their regret at her leaving but wished her great success in her new field of activity. Among those who attended and spoke were Mrs Atcheabouit, Atty. Matthew W Bullock, Prof Joseph T White, William H Richardson, Charles Henry, and others. During the evening Miss Rapier sang three groups of songs.

A conspicuously talented representative of a musical people whose voice reflects the warmth of a music loving race, Miss Rapier's training has been under such competent masters of the voice as May Stone of New York City, Clement Nutter, Clarence Shirley and for a few years recently under William H Richardson of Boston who has a wonderful method of tone production whom all should have. Another Boston musician who has helped Miss Rapier in her upward road to excellence was Joseph T White the well known coach in diction in foreign languages.

Miss Rapier has had debuts in Steinert Hall, Boston; Steinway Hall, New York City; New England Conservatory Building, Boston; San Francisco, Calif.; Chicago, Ill; and Gary, Ind., which place has recalled her to take charge of its musical activities. 11-11-44

Musical critics have had this to say of Miss Rapier's voice:

"A voice of beautiful and true intonation, together with good memory."

NEW YORK TIMES.

"She presented her songs with a nice sense of interpretation and with a voice that stays commendably upon pitch." BOSTON POST.

"A voice of quality and true pitch." NEW YORK HERALD TRIBUNE.

Duke's Third Jazz Concerts

afro-American Baltimore, Md.
11-25-44

NEW YORK—The third annual Duke Ellington concert series will begin at staid Carnegie Hall on December 19 to begin the first cross country trek ever ventured in the history of jazz concerts.

The Ellington band will make appearances in large cities across the country closing the tour on January 7 in a concert at the Philharmonic Auditorium in Los Angeles.

Esquire magazine will collaborate with the Ellington office on the final date in Los Angeles and will turn profits over to a suitable charity.

Comeback of Mills Brothers Tribute to Their Rare Courage

The People's Voice N.Y.N.Y.
12-16-44

The Mills Brothers are once again riding the crest of a wave of popularity, a fact for which all their admirers are extremely happy. Therein lies a saga of dogged persistence and determination that is one of the nicer stories of show business. The "Four Boys and a Guitar" are back on the upper rungs of the ladder after having overcome the timber testing obstacles of war, travel, public fickleness and apathay and yes, even death.

It's an unusual story, the career of this act which started nearly twenty years ago when four rhythm saturated kids in Piqua, Ohio—ranging in age from 7-13—started experimenting with harmony in the evenings on the back porch after dinner. Oddly, they didn't bother with spirituals, but set out immediately to trying to do things with the popular songs of the day.

By 1927 they had served their apprenticeship on the local church and rotary club circuit and made their way to Cincinnati, where they landed on WLW, the biggest station in the midwest. And that was the keynote of all their activities in the giddy climb to the top. Duke Ellington heard the act and contacted Irving Mills, who it turned out was too busy to take on "just another act" and so they sang an audition over the telephone for Tommy Rockwell, who sensed a sensation then and there.

BIG TIME IMMEDIATELY

The night they landed in New York, they had an audition at CBS and were so sensational that a fifteen-minute spot was cleared for that night and they broadcast over the network. The same night they were hired on hearing, to go into Connie's Inn. Shortly thereafter they corralled the first Negro network commercial job when the Vapex Company hired them In '30. Then followed in successive years jobs with Crisco and Chipso. Their first theatre date was also at the top house—the Paramount—on a bill that included Bing Crosby, Kate Smith, Burns and Allen, Harriet Hockter and Guy Lombardo. Is that top drawer or isn't it? Followed in quick succession recordings and movies.

Then in '36 key man and guitar player oJhn passed away. Undismayed they brought their dad into the act to fill the gap. While scoring successes all over the world — Europe, Australia and South America—the public found new idols.

Their record of Paper Doll in '41 shot them back into the favorite class. They the army called Harry, the personality boy of the act. Aven in the fact of this loss they carried on. Now Harry has his discharge and is back with the act so that Donald, Harry, Herbert and "Skipper" as they affectionately call their day, are on the high road again.

All of which proves that the act has lasted through fifteen years of vicissitudes and obstacles because the boys are cut from the mold of which champions are made—and champs they are!

—JWB.

"Perfume Suite"

York, Sta., 150,

Ellington Has Two More For 3d Carnegie Concert

Duke Ellington will include two new original compositions written especially for the Carnegie Hall concert at Carnegie Hall concert is called for his December 19

Opera To Continue Says Mrs. Dawson

WASHINGTON, D. C.—Declaring that the launching of a nationwide drive for contributing memberships will go on," Mrs. Mary Cardwell Dawson announced that to the National Negro Opera Company, a press conference at which Mrs. Dawson announced the drive for 000 members is the apital this fall but never given will get their money back. This statement was made at

HAZEL SCOTT, FAMOUS PIANO STAR currently in her fifth year at Barney Josephson's Cafe Society Uptown, joined members of the Youthbuilders Club at Evander Childs High School last Wednesday afternoon, May 17 in a unique plan to foster friendly inter-racial and inter-faith relationships in the high school lunchroom. Miss Scott was guest of honor at lunch at the intercultural table established by the Youthbuilder students, their principal, Dr. Hyman Alpern, and their faculty advisor, Louis Massing. Different groups of students, representing a variety of racial and religious backgrounds are invited each week by the Youthbuilders Club to sit at this table, which is known in the school as "the honor table," and is decked out with table cloth and brightly colored paper napkins. Mother of the Club's President, Naomi Zieph, bakes a weekly cake for luncheon guests.

on his back trying to keep time with my music by wiggling his toe."

Studied at Hampton

Bob, son of Mr. and Mrs. Joseph Robertson, 105 Ridge Street, Reidsville, N.C., attended Hampton Institute and played in the college band. Before finishing school he went to New York and began his musical career by playing with small bands in New York night clubs. Soon he had his own aggregation.

In the Army over three years, Bob was in charge of music and entertainment at Camp Lee, Va., before coming overseas in January, 1944.

Portia White, Contralto, Draws Acclaim at Enon

BALTIMORE

A new star appeared in the local musical firmament, Sunday afternoon, when Miss Portia White, contralto, was presented in recital at Enon Baptist Church, sponsored by the Baptist Ministers' Wives.

An audience of more than 1000 music lovers acclaimed the singer, who only in her twenties, has voice and experience that are equal to the varied program she rendered.

Dramatic arias, lyric Elizabethan ballads, lieder and spirituals, all of which were included in her repertoire, testified to the flexibility of her style.

Rare Tones for Contralto

The wide range of her voice enables her to sing many songs usually associated with mezzo-soprano voice.

The usually large volume of tone which she possesses is controlled by impeccable taste and musical training. She can produce a light, delicate tone, rare for a contralto, and the rich velvet tones of her middle register are unforgettably thrilling.

Her program of six parts included the works of Gluck, Schumann, Falla, Saint-Saens, Hageman, Strauss and others, including spirituals arranged by Burleigh. Arpad Sandor offered able accompaniment at the piano.

At Town Hall Twice

Novia Scotia-born and trained, Miss White is the first Canadian singer to receive official sponsorship. She made her American debut in New York last spring, and again appeared at Town Hall on October 29.

Her voice has been compared by American critics to that of the late Swedish contralto, Sigrid Onegin, and she also has been called the "Marian Anderson of Canada."

She has sung ever since she was a child, and joined the choir of the Cornwallis Baptist Church, of Halifax, of which her father was pastor, when she was six years old.—E.B.

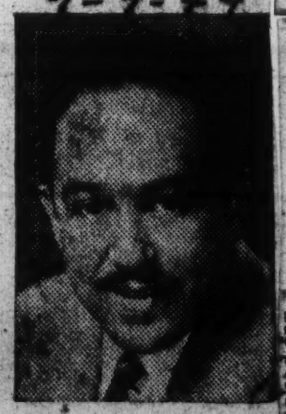
HERE TO YONDER

By LANGSTON HUGHES

A Great Music Festival

THE 5TH ANNUAL American Negro Music Festival of 1944 was an interracial cultural presentation of great significance. Originating in Chicago where, for five years, W. Louis Davis and his committee have presented to the public a vast and varied musical show, the Festival this summer added an "s" and became **Festivals** performed in three cities, Chicago, St. Louis, and Detroit.

It was my good fortune to act as narrator for the festivals, an entirely new kind of job for me—but I had fun and enjoyed travelling from traveling from town to town with a car full of prima donnas, impressarios, publicity men, and pretty young Contest Winners. These Festivals also marked for



Langston Hughes

Thanks to a marvelous amplifying system, every word and every note (after years of public speaking) my first appearance in any ball park—for were heard, even in the bleachers and the Jew the American Negro Music Festival s over the fence into the streets. Great donnas glitter, and otherwise added too big for any roof. It was held in a flood lights lit the grounds and added brilliance ball park — in Chicago at the White glamour to the marching sailors in Chi- jazz of Sox Park, in St. Louis at Sportsman's cago, the marching Coast Guard Band The Park, and in Detroit at Briggs Stadium, in St. Louis, and the Col. Charles Young

Bob Robertson Gets Kick Playing for GI Buddies

Bob Robertson and a group of his wounded GI buddies, whom he is entertaining at a General Hospital in France, where he too is a patient.

WITH U.S. FORCES IN FRANCE—Much has been written about the soothing influence of music, but an incident that occurred at a General Hospital recently is probably unique.

Bob Robertson, piano stylist who was featured at the Cotton Club with Cab Calloway, Cafe Society Uptown and other New York clubs, is a patient at the hospital, recuperating after a tonsillectomy.

Entertains Patients

Each afternoon Bob wheels a small piano from ward to ward entertaining the patients playing their favorite numbers. He has had many requests for numbers, and among them was one from a patient who always requested "As Time Goes By."

A few mornings ago, the patient with the penchant for the number of "Casablanca," was wheeled into the operating room. He refused to submit to the operation until one request was filled. Would they please get Bob Robertson to play his favorite number?

Real Kick for Bob

Robertson wheeled his piano to the operating room door and played "As Time Goes By" for the patient, who then submitted to the operation.

"You know there's a real pleasure in playing for the boys in the wards," said Bob, who has played before every type of audience. "I get a real satisfaction out of seeing these boys smile at my clowning on the keyboard. I get a lump in my throat when I see some patient

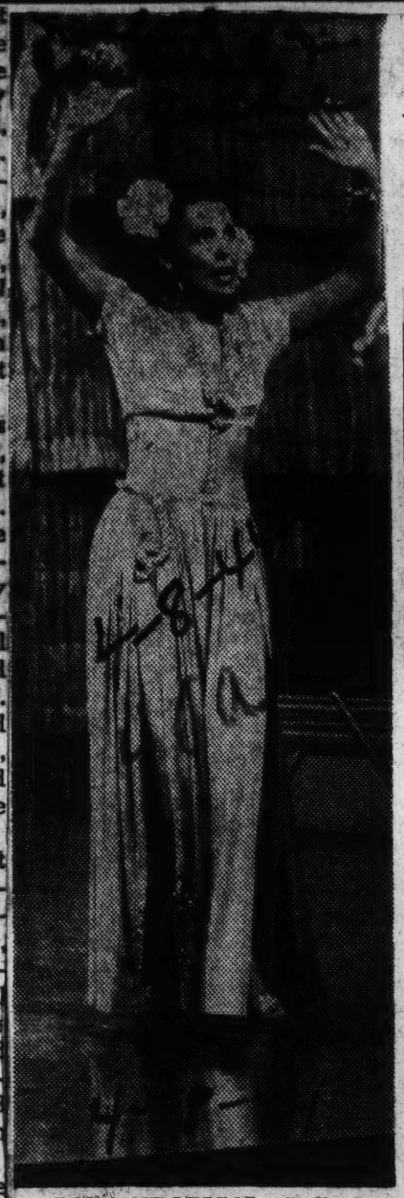
part of the title merely means that Negroes are presenting and backing the Festival — since it is interracial in the finest sense of the word).

The Massed Choirs were interracial, mixed Negro and white, except in St. Louis. The artists were interracial — Madame Pia Igy, Richard Bonelli, Ameche, Pat O'Brien—wonderful white talent — W. C. Handy, Portia White, Noble Sissle, Muriel Smith of CARMEN JONES — wonderful colored talent, plus many others—a truly cosmopolitan and broadly American group — in that it included foreign talent, too.

W. Louis Davis and his associates gathered together a festival of song, orchestra, and band, of the highest calibre to suit the most varied tastes. Most of the stars appeared on all three programs, but each city had its variations. Only Detroit had Rochester. Only St. Louis had Noble Sissle. Only Chicago had Pat O'Brien. But all three ball parks with their great audiences, heard W. C. Handy play his immortal ST. LOUIS BLUES. All three cities heard Evanti, Portia White, Richard Bonelli, and the Southernaires. Each city had its own great Massed Choir filling the night with song.

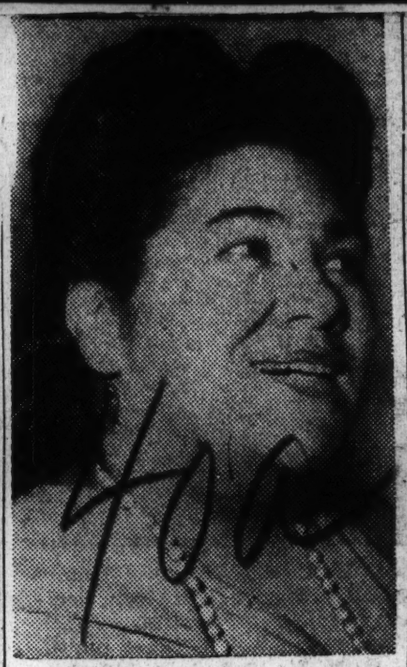
In each city the Mayor spoke or sent greetings. In each city a local representative of the British Government introduced Canada's great Negro singer, Portia White. In each city a distinguished citizen made a short speech on racial harmony. In each city the local papers gave columns of space to pictures and reviews. The ST. LOUIS POST DISPATCH devoted the whole front and second page of its rotogravure section to photographs of the Festival.

The summer of 1945 may see the American Negro Music Festival extended to several other of our major cities. Certainly so fine an interracial good-will program — not to speak of its bang-up, vast and varied entertainment quality combining Hollywood, Broadway, Metropolitan, concert, and opera characteristics — merits presentation in every large town in America. I say large town, because the show is too big for any city not having a major league ball park. Folks living elsewhere can take a train and come to town — since such a show is worth a little travel. These festivals should become a national institution.

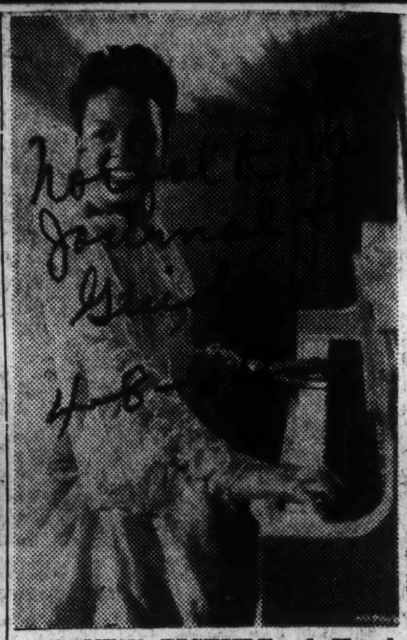


GOES TROPICAL—Tall, tan and terrific Lena Horne has gone native in her new picture "Broadway Rhythm" soon to be released by MGM. Here she does something short of a voo-doo dance. Also in the musical are Hazel Scott, Eddie "Rochester" Anderson and Phil Moore, composer of "Shoo Shoo Baby."

OPERA STAR—Mme. Lillian Evanti sang the leading soprano role in Last Wednesday's Madison Square Garden performance by the Negro Opera Company. 12,000 listeners, according to an Associated Negro Press report, heard the opera.



EASTER SOLOIST— Dorothy Maynor sings songs of the season on Sunday afternoon (4:30 EWT) over CBS. The soprano will be back in New York for the broadcast after a coast-to-coast concert tour of 25 cities.



A NEW PICTURE of Hazel Scoot, torrid rhythm maker on Scott, torrid rhythm maker on ness of the star. She will soon be seen in the MGM vehicle, "Broadway Rhythm." She has been heard over three network radio programs after recovery from an illness which forced cancellation of New York appearances at Cafe Society Uptown and at Paramount Theatre for a week, and prevented scheduled appearances on the NBC Negro Newspaper Week broadcast.

"SHOE SHINE BOY"—Marine Private Melvin C. Bryant, of 800 West Walker street, Denison, Texas, star of Metro-Goldwyn-Mayer's "Shoe Shine Boy" is being interviewed by Lieut, R. W. Troupe, Recreation officer, at a recent show held for Montford Point Marines. The Texan, who was a bus boy in a Los Angeles, Cal., cafeteria until tagged for his movie role, was being honored by his fellow Marines following a special showing of the picture. He entered the Marine Corps shortly after completing the movie. (Official Marine Corps Photo From OWI)

Early American Blues Paint Race's Epic Economic Struggles Says Critic

By LUTHER A. TOWNSLEY

CHICAGO, — (ANP) — The race's epic economic struggles were painted here Sunday in a recital of early American blues, featuring Libby Holman, white, celebrated torch singer, and Josh White, a singing guitarist. Both artists are well-known to America's night club and cafe society audiences.

White and Miss Holman presented a well-balanced program which may easily be labeled American folk songs, many springing from the misery of Negro enslavement in the deep South. Other numbers could be classified as humerous folk-ballads, lullabies, exaltation songs as well as songs from other folk sources.

One of the most impressive numbers White rendered was entitled "One Meatball," an old Irish sea song said to be about 400 years old. The song painted a picture of the poverty-stricken Irish by bringing out the point that the character's last 15 cents could buy only one meatball, without bread or spaghetti.

Other peignant numbers rendered by Miss Holman and White were: "Good Morning Blues," "Why Don't You Do Right?" "Back Water Blues," "Got A Head Like A Rock and A Heart Like A Marble Stone," "Trouble," "The Lass With The Delicate Air," "Hard Times Blues," "Strange Fruit," "Ration Song" and "The Riddle Song."

The recital can briefly be interpreted as a presentation of hope and protest songs from the souls of the depressed of both races. While they offered no timely solution for the problems of a people, they at least served to arouse and awaken the subjugated masses to their economic enslavement.

Carol Brice Appears in Fayetteville Concert

FAYETTEVILLE, N.C.—Carol Brice, contralto, accompanied by her borther, Jonathan Brice, received a great ovation when she appeared in concert at Fayetteville State Teachers' College last Thursday night, before a packed house of students, faculty, townspeople, servicemen and women.

The highlights of her varied program were renditions of Schubert's "Literani" and the spiritual "Talk About a Child That Do Love Jesus" arranged by Dawson. A reception was held in her honor at the home of Dr. and Mrs. J. W. Seabrook, president of the college.

were the guests of the Rev. Mr. and Mrs. Nichols Edward Gibson is visiting his children in Baltimore and Newark, N.J. John Waters was called to New York on account of the illness of his daughter. Miss Hattie Skinner spent the week end with her family.

er and Mrs. Sarah Green have opened a restaurant on Tilghman Street. Mr. and Mrs. Medford Hull are home for the winter.

COMMUNION HELD

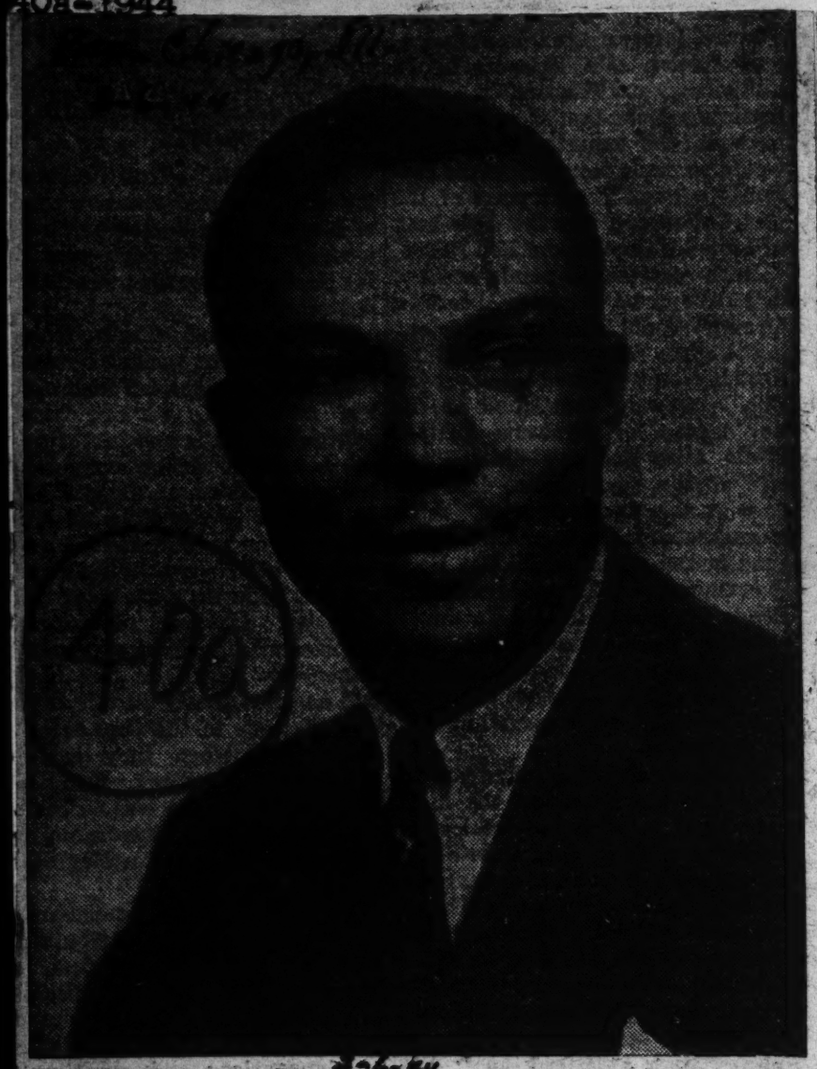
Communion services were held recently at the Waters and John Wesley Churches by the pastor, the Rev. W. A. Nichols. An evening program was rendered by Mrs. Sara Queen. William C. Adams is visiting in Baltimore. Mr. and Mrs. John Coursey

Presented In Oxford

By A. RODMAN

OXFORD, Md.—The Golden Gate Female Singers were presented at the Waters Methodist Church Sunday. Next Sunday the Pilgrim Gospel Singers of Philadelphia will give a program. Mrs. Viola Ridout has returned to Philadelphia. Mrs. Katherine Coop-

40a-1944



PROMISING TENOR, Joseph Lipscomb, notable male lead of the recent production of "La Traviata" will go to New York City, soon to resume his voice training. He will also coach with the best operatic teachers available. Mr. Lipscomb, a Pittsburgher, was given an ovation when he sang for an audience of approximately 6000 music lovers who packed every inch of space in the mammoth Lyria Mosque. The tenor sang the role of "Alfredo" opposite Lillian Evanti, as "Violetta".

"Traviata" Best Performance

Bee—Chicago, Ill.

THE National Negro Opera Company's presentation of Verdi's "La Traviata" at Syria Mosque, in Pittsburgh, Tuesday evening, January 25th gave an audience of some 6000 music lovers an opportunity to enjoy and encourage the most outstanding musical and artistic achievement of this gifted race.

With hundreds of persons turned away from the box office long before the curtain, and many standing in every available space in the mammoth auditorium. The performance was given a most lively and enthusiastic reception from the very first bars of the dialogue. The opera's unfolding began when "Violetta Valery" gave that gay party and met young "Alfredo Germont" to find that he had admired her for a long, long time. Convinced of his love, she returned it, allowing herself to respond to him, without hesitation.

From the very beginning the opera moved with verve and in high order, in the best style and tradition of the immortal Italian master, Verdi. Traviata, (The Doomed One) one of the stories from the real life and experience of Alexander Dumas II, "Dame Aux Camelias" easily touches the heart and soul of most people in that it is the life of a woman who actually lived and died as thousands do today. The leading roles were entrusted to Lillian Evanti, the outstanding singing actress whose art is long established in the world's leading opera houses, as the "Violetta." (Camille).

Joseph Lipscomb, was "Alfredo". Mr. Lipscomb, a Pittsburgher, appeared in the difficult role for his fourth time—twice in Washington, D. C. and once in Chicago. William Robinson of Washington, D. C. was "Papa Germont." Mansfield Neal, Washington, D. C. was "Marquis D'Origbny." Theodore Charles Stone, Chicago, was "Baron Dauyrhal".

Nannie Moore, as "Annina", Gertrude Johnson, as "Flora", Morgan Thomas as "Gaston", Dempsey Ward, as "Dr. Grenville"; Norman Stevenson "John" and Porter and James Smith, portrayed the other roles. They are all of Pittsburgh. A brilliant and spirited corp de ballet, highlighted by David Leer, Premier Dancer, assisted by Mary Beckett and Mary Veany, under the musical direction of Maestro Frederick Vayda, and staged by Se Lita Haley, rounded out the spectacle which Pittsburghers shall long remember.

Mme. Evanti Regal As "Violetta"

Lillian Evanti, again proved that she is the greatest "Traviata" of our day. She sings easily and at all times in tune; never breaking a phrase, nor leaving out any inflection which would hinder the tone from shaping itself into a beautiful and colorful meaning. More, she has the emotional stuff that turns craftsmanship into art. Her portrayal of the role recalls an art which is lost to this generation, even when many are called great.

She stands at the front and foremost of prima donnas, and with great beauty and poise. Mme. Evanti not only sings with assurance and with noble style, she lives the story so completely that one forgets that he is listening or seeing a stage production. She turns drama into life, and finds her way into the hearts of the thousands who applauded her.

Evanti is one of those rarely irridescent sopranos. Hers is a voice of freshness, strength, fullness and admirable flexibility. She was a magnificent "Violetta". None of them of the past have surpassed her and none of the present touch her.

Mr. Lipscomb's Gifted Voice

Lipscomb, possessor of a voice of pleasing quality and warmth, gave a splendid performance of his highly dramatic role. He showed much improvement over his last appearance in Chicago and was in absolute possession of his dramatic powers. He was ever on the alert for the conductor's beat, singing with a most sensitive response, if not always with the surest of voice production.

Nevertheless, he has made it known that he is a singer of genuine promise, and bids fair to go far in the realm of operatic experience, under the guidance of wisdom and hard study with application. His voice is large, resonant and clear and carried well over the orchestra and in the ensemble.

His success with the audience was unquestionable, as he revealed a natural dramatic sense, although it must be schooled and disciplined, as must his voice. He has in his favor, first of all, a voice, a desire to work and a most engaging personality. For the time he has studied he has proved that his talent is of fine quality, but needs much more study and development before he can begin to feel satisfied. (Watch this singer, for he will surely apply himself and make a great name for his race.)

Mr. Robinson, cast as the elder "Germont" was dramatically superb, if not vocally excellent. There were times when his acting surpassed his singing, but he did an excellent job of learning the exacting role in an amazingly short time.

His voice did not at all times equal the nobility which is required, and consequently his portrayal did not stand out any too clearly in comparison with that of Mme. Evanti's. However, he has a good voice, a fine singing style and remarkable imagination.

Stone Effective As "Baron"

Mr. Stone, making his operatic debut after a number of years as a concert singer of established reputation, found himself winning new laurels, and portraying a role which was effective and compelling. Cast as "Baron Dauphal" the baritone coupled voice and dramatic intensity to its sublime height and enacted the role with absolute poise and maturity.

Even though the role is small and limited, he made much of it, and stood out as a single success of the performance. He was so striking with his grey hair and carriage that his dileniation was a distinct compliment to the beauty of "Violetta" and the members of the party where he made his big apeparance. His appearance alone at the party was a success, for he fit the role temperamentally, physically and artistically.

Miss Johnson, as "Flora" was in command of a fine voice and a vivacious personality which added immeasurably to her part. Mr. Thomas and John Kelley, in the role of "Gaston" were in fine form and gave their lines color. Dempsey Ward, cast as "Dr. Grenville" and Miss Moore, as "Annina" disclosed good voices and ample abilities. The other roles were satisfactorily accounted for.

Chorus Superior and Alert

The huge chorus was at its best, singing with spirit and elasticity of quality and responding to the conductor with childish glee and enthusiasm. Never for a moment was there a lag or slowness of attack. The singers responded with the least effort and with marvelous precision and clarity of diction. It surpassed in point of excellence anything one has heard this season.

Ballet the Finest Yet

The ballet de corp was the finest of the opera company's productions up to date. It was composed of dashing young people possessed with beauty of body and grace. Indeed, some of the liveliest moments of the evening were spent when the members of the ballet chorus, dashed on the stage to add a colorful and moving background for the artist-soloist, David Leer, who was excellent in his solo.

Mr. Leer is a fine dancer, with a winning personality and a lot of showmanship, gracious in manner and most agreeable to look upon. Misses Beckett and Veany added grace and charm to his solos and gave ample proof of their abilities.

Vajda Scores Triumph

Maestro Vajda, musical director-conductor of this worthy organization deserves much credit for his relentless efforts to make of this group one of the best operatic groups before the public, and to prepare it within the bounds of the finest tradition. He has a mastery of the baton and orchestra and the score; he has sound instincts and tastes, and is able to hold all the forces together with that sense of cohesiveness which brings such a performance up to the requirements of the critical and hard to please.

There seems every reason to believe that Maestro Vajda, is the most outstanding artist-conductor of the moment, giving long hours into the night for the development of a goal and opportunity long desired by the Negro Race.

Mrs. Dawson's Wisdom

This production would not have been made possible had it not been for the energy and ambition of Mary Cardwell Dawson, founder-organizer and producer of the opera, who serves the organization as its manager. She, with the assistance of a wide-awake Citizens' Committee, filled every seat and had hundreds of music lovers standing in every available space in the large auditorium.

Pittsburgh, we are sure has never before had such a musical triumph, all of which was a tribute to Mrs. Dawson's industry.

—Karlo Kivi

As in life, there is always something to mar the beauty of a picture. Traviata in Pittsburgh was no exception. Costumes and scenery which had been hired from Calcuzzi and Associates of New York City, were about the worst looking junk it has been my misfortune to see. It did not add anything to the aesthetic picture. This horrible, ragged junk distorted the effect in a very telling way. Had it not been for the musical and artistic excellence of the performers and the beauty of Mme. Evanti's personal wardrobe the performance would have fallen very flat.

In my opinion this Calcuzzi should be completely ignored and forgotten in the future so far as the National Negro Opera Company is concerned.

In The Realm of Music

Editor's note: The following extract is taken from "Music and Some Highly Musical People" by James Monroe Trotter, father of the Guardian editors.

CHAPTER XX

THE FAMOUS JUBILEE SINGERS of FISK UNIVERSITY

(Continued)

I have spoken of the origin and the character of these songs. Those who so charmingly interpreted them deserve most particular notice. The rendering of the Jubilee Singers, it is true, was not always strirtly in accordance with artistic forms. The songs did not require this; for they possessed in themselves a peculiar power, a plaintive, emotional beauty, and other characteristics which seemed entirely independent of artistic embellishment. These characteristics were, with a most refreshing originality, naturalness, and soulfulness of voice and method, fully developed by the singers, who sang with all their might, yet with most pleasing sweetness of tone.

But, as regards the judgment passed upon this "Jubilee melody" from a high musical standpoint, I quote from a very good authority; viz., Theo. F. Seward of Orange, N. J.:—

"It is certain that the critic stands completely disarmed in their presence. He must not only recognize their immense power over audiences which include many people of the highest culture, but, if he be not entirely incased in prejudice, he must yield a tribute of admiration on his own part, and acknowledge that these songs touch a chord which the most consummate art fails to reach. Something of this result is doubtless due to the singers as well as to their melodies. The excellent rendering of the Jubilee Band is made more effective, and the interest is intensified, by the comparison of their former state of slavery and degradation with the present prospects and hopes of their race, which crowd upon every listener's mind during the singing of their songs; yet the power is chiefly in the songs themselves."

It would not do, of course, to assume that to the almost matchless beauty of the songs and their rendering was due alone the intense interest that centered in these singers. They were on a noble mission. They sang to build up education in the blighted land in which they themselves and millions more had so long drearily plodded in ignorance; and it was a most striking and yet pleasing exhibition of poetic justice, when many of those who really, in a certain sense, had been parties to their enslavement, were forced to pay tribute to the signs of genius found in this native music, and to contribute money for the cause represented by these delightful musicians.

But I must not give only my own opinion of these singers, as I am supposed to be a partial witness. Many, many others, among whom are the most talentedl and cultured of this country and England, have spoken of them in terms the most laudatory. Some of these shall now more than confirm my words of praise.

The Rev. Theodore L. Cuyler of Brooklyn, writing in January, 1872, to "The New York Tribune," thus spoke of them:—

"When the Rev. Mr. Chalmers (the younger) visited this country as the delegate of the Scotch Presbyterian General Assembly, he went home and reported to his countrymen that he had 'found the ideal church in America: it was made up of Methodist praying, Presbyterian preaching, and Southern negro-singing.' The Scotchman would have been confirmed in his opinion if he had been in Lafayette Avenue Church last night, and heard the Jubilee Singers,—a company of colored students, male and female, from Fisk University of Freedmen, Nashville, Tenn. In Mr.Beecher's church they delighted a vast throng of auditors, and another equally packed audience greeted the mlast evening.

"I never saw a cultivated Brooklyn assemblage so moved and melted under the magnetism of music before. The wild melodies of these emancipated slaves touched the fount of tears, and gray-haired men wept like children. . . .

'The harmony of these children of nature, and their musical execution, were beyond the reach of art. Their wonderful skill was put to the severest test when they attempted 'Home, Sweet Home,' before auditors who had heard these same household words from the lips of Jenny Lind and Parepa; yet these emancipated bond-women, now that they knew what the word 'home' signifies, rendered that dear old song with a power and pathos never surpassed.

"Allow me to bespeak through your journal . . . a universal welcome through the North for these living representatives of the only true native school of American music. We have long enough had its coarse caricature in corked faces: our people can now listen to the genuine soul-music o fthe slave-cabins before the Lord led his 'children out of the land of Egypt, out of the house of bondage.'"

(To be continued next week)

MUSIC NOTES

By NORA HOLT

"Jazz" From the Place Congo to the Metropolitan

With each concert at Carnegie Hall, and now the Metropolitan Opera House, given over to purveyors of snycopated rhythms, there is a subsequent question of, where it came from, its effect on serious Americanism in music, and where it is going.

Tracing the origin of ragtime or jazz is not as simple as the historian may think, for the mannerisms and habits of people just seem to grow and the cronicler has no legitimate data to offer. The nearest approaches are, historical events dovetailed with word of mouth reports and traditional superstitions.

Nora Holt

Down In Louisiana

The novel of Herbert Asbury, "The French Quarter", published by Alfred Knopf, quotes some facts and dates that links the Negro dance to the locale of the French Colony of Louisiana and the scene of New Orleans. Slaves were imported from the Guinea coast of Africa and subsequent shipments were from their holdings of Martinique, Guadeloupe and Santo Domingo. During the French and Spanish regimes, free coloured people and Negro slaves were not permitted to congregate, for fear of uprisings, hence recreational and social intercommunications were curtailed, but following the Louisiana Purchase and the coming of the Americans, they were permitted to gather for dancing in a large open space called the Congo Square, now designated as Beauregard Square.

Mr. Asbury relates they met every Saturday and Sunday afternoon, the men in cast off finery of their masters, the women in calicoes with bright coloured Madras kerchiefs tied about their hair to form the "tignon", from the French word chignon.

Summoned to Square

At a signal from a police official, the slaves were summoned to the center of the square by prolonged rattling of two huge beef bones upon the head of a cask, out of which had been fashioned a sort of drum or tambourine called the bamboula. The rattling would continue in a steady rhythm until sunset and the end of the festivities. The male dancers attached tin or metal to their ankles, prancing back and forth, leaping in the air, stamping in unison and shouting intermittently, "Dansez Bamboula! Badoum! Badoum!" while the women swayed from side to side from the hips down, scarcely lifting their feet from the ground.

These dances continued from 1805 to the occupation of New Orleans by the Union during the Civil War, after which they were abandoned, but as late as 1880 Negroes met on unoccupied property in Doumaine street and danced these same dances which seem to have changed but little since slavery.

Perform Same Gyrations

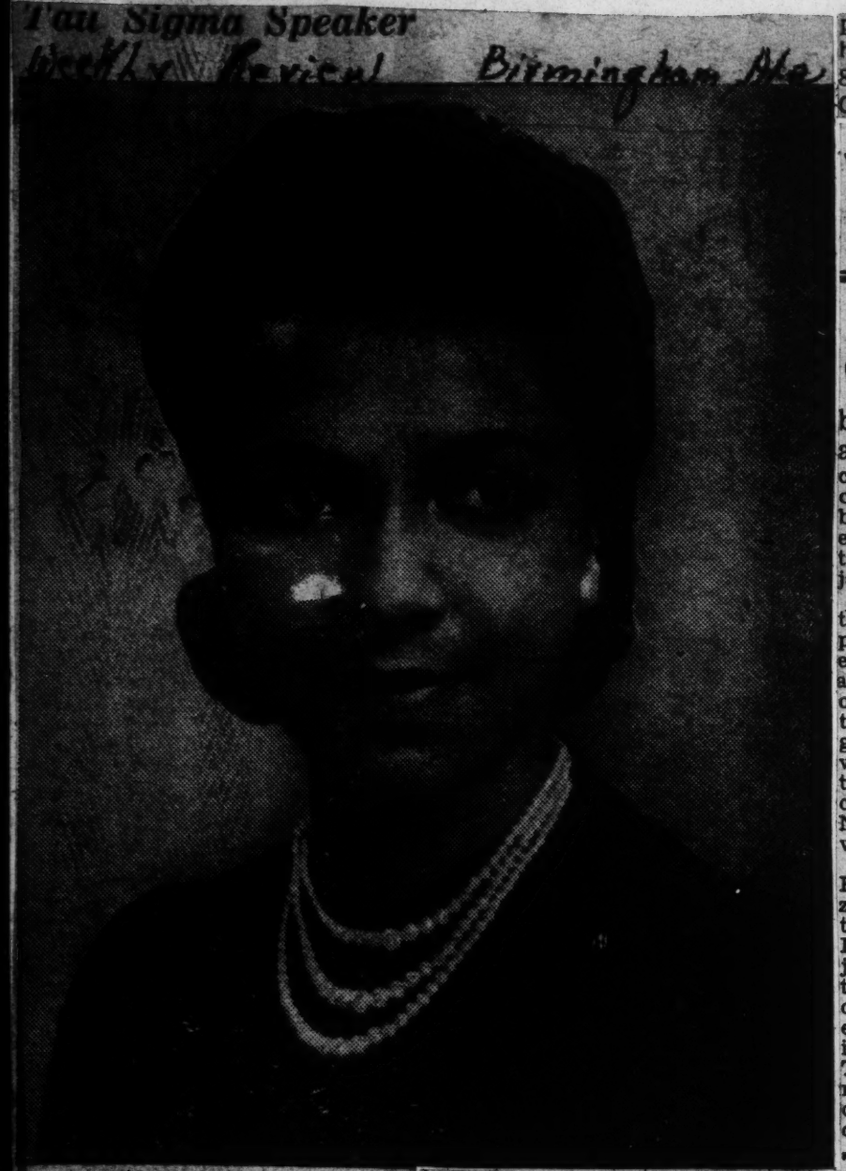
Seventy-five years performing the same gyrations with the same haunting beat of the drum is not easily dispelled in future generations and the orientation is seen in the rhythmic development of Negro music, songs and dances, religious and secular.

It is not so far to the "Basin Street Blues" by W. C. Handy, "Heaven on Earth, Where White and Black Folks Meet." Asbury further states, "As a matter of fact, Basin street was never frequented by Negroes and it certainly was not a heaven on earth though opinion may differ on that point." It was the principal artery of the red-light district, a scarlet thread through the heart of New Orleans and housed the most luxurious and expensive brothels in the United

Origin of the Boogie

Handy had in mind, probably, beats. Through all this has crept the piano players who provided the boogie woogie, derived from the music for those places and some gate who didn't know music later the small jazz bands that was inventive enough to orig- drifted north to Chicago with mate a figured basso-ostinato their wild pulsating accents and which he moved from tonic to spontaneous blues songs. We dominant to sub-dominant, and know the revolution of this music the effect is so primitive and from the lead brassy tin pan va- electrifying, every band in the riety, to the smooth sophisticated business is making a bid for its sounds of today, all jockeying for use.

Tau Sigma Speaker
Birmingham Ala.



11-16-44

Many people can act and a goodly number can sing but only a handful have achieved fame in both fields and MURIEL RAHN is one of them.

When the "Carmen Jones" star whose ambition is a concert career and of all things the opportunity of singing the role of Aida at the Metropolitan, was asked about her preference for singing or acting she answered very simply, "I guest about fifty-fifty."

The singing seems to have developed first, as a natural gifts, when the student of Tuskegee and Atlanta University sang at campus functions and whenever she was asked. In fact so frequently, that once she was reproached by her parents for neglecting her courses at Atlanta, saying "A college course to you seems to be a singing vocation."

During a recent interview over WJZ (on April 26th) she was asked how her acting experience came about and she explained:

"There were no dramatic courses in Atlanta at that time. My basic training was acting with a community theatre group in Harlem founder by my husband, an actor director and this is what really prepared me for my role in Carmen Jones. Do I prefer singing or acting? I thing stage and concerting should and could be combined. You see, the stage develops a personality, it keeps you alive for concert.

A concert is an individual complete show. If a singer is too inhabited, too cold and austere, it dampens the atmosphere. You have to give a concert audience today a personality as well as good music. Singers should develop a more dynamic personality for the correct dedication of music, for through personality you can project the story of what you are singing, especially if it's in a foreign language."

And incidently, Muriel Rhan is also a student of languages, but that is a story in itself. The concert sponsored by Tau Sigma Chapter of Delta Sigma Theta will be held on Friday, December 8, 1944 8 P. M., at 16th Street Baptist Church. Admittance free.

Pittsburgh Courier, Pa.

WHITE MAN'S VIEWS

Prejudice Prevents Negro Musicians from Achieving Greatness They Deserve

By TED LE BERTHON 12-2-44

(The views expressed in this column are those of the writer and do not necessarily express the editorial opinion of The Pittsburgh Courier.—The Editors.)

ON January 17, 1945, the Philharmonic Auditorium in Los Angeles will be the scene of Esquire's second annual jazz concert and selection of first and second all-star bands by a panel of eminent jazz critics. If the awards are as sound as those made this January following Esquire's initial concert in New York's Metropolitan Opera House, the cause of honest musical values will continue to have a reliable ambassador to the general public, and, equally important, to young jazz musicians.

Mr. Le Berthon

On "the first team," the 1944 panel placed eight Negroes and four whites; on "the second team," 11 Negroes and one white. Thus, of the top 24 musicians, 19 were Negroes, five were whites.

Shortly before Esquire magazine announced these awards, Downbeat, the jazz music publication, announced the result of its own annual poll, conducted by the vote of its readers, and unfortunately a log rolling, circulation promotion stunt. The findings of Downbeat's readers most of them presumably musicians or "in the business," were downright idiotic.

THE great white race came off with all the plums, and Downbeat gave unusual space to this travesty taking it apparently quite seriously, and thereby fostering dishonest values for commercial gain

CRITICS HONEST

One can be sure the result would have been far different had Downbeat's competent critics been the judges. For, all during the year they possess the ring of authority and honesty in their reviews of band openings and recordings. By being honest during the rest of the year, Downbeat has done much to advance the cause of Negro bands and artists.

Downbeat, of course, may feel like the chronically sober man who feels he is entitled to go on one terrific drunk a year, but annual awards, of all things, should be considered soberly and with critical respect.

THE promoters of the big white bands, with oodles of money to spend, and the biggest, most beautifully and generally most jim-crowed ballrooms open to them, do enough through their commercial channels to confuse all values.

Big paid ads in the metropolitan dailies entitle the white name bands to much publicity, written by press agents, i.e.: intellectual harlots, who invent whopping lies about the greatness of these white bands in order to swell the gate receipts.

SYNTHETIC UNREALITIES

The same unrealities are manufactured, the same sort of synthetic fame created, as are achieved for starring morons by the publicity prostitutes of the Hollywood movie industry. And the few really gifted artists in the movie, radio and band worlds, are victims—along with the public—of the confusion of values.

NOT long ago, I attended a radio broadcast going out over a national hookup at which Pittsburgh-born pianist, Earl "Fatha" Hines, played his Boogie Woogie on the St. Louis Blues.

Just before he started hauntingly troubling the keyboard, he was handed a script to read stating he is called "Fatha" because he is the "father of boogie." He gulped hard, then shrugged, smiled and read the script.

NAME STUCK

"I had to do it," he explained to me afterward. "Of course, I'm not the father of boogie, nor am I the 'father of them all' among swing pianists in general. How could I be? I'm not 38 yet. I was only 25 when I got jokingly called 'Father' back in Chicago in 1932 by a white m. c. and radio announcer I'd talked to in a fatherly way trying to get him to stay sober. He said 'You're a natural born father' and pointed to the boys in the band and said 'You're a father to them all.'

"THEY all started calling me 'Father,' just jiving me but it stuck. I had to read newspapers to discover I was a father of all the jazz pianists, and that I'd said so myself.

"You let such lies go because you can't get the commercial powers mad at you. It's hard enough to compete with the ballyhooed white bands in the big ballrooms, advertised as great, greater, greatest. Some of them are pretty 'sad.' But right here in L. A., Basie, Hampton, Hawkins, Lunceford and I have to take our bands into the smaller halls, generally in colored neighborhoods.

"Ted, there's a father of all dishonesty today. His name is Jim Crow, and his motives are commercial. His ballyhooing makes it hard to hear the truth behind the uproar."

Wash. Cathedral
11-25-44

WASHINGTON. —(ANP)—Relaxing the custom of having music only, the Washington Cathedral, for the first time, had a soloist, Miss Dorothy Maynor, famous singer, in a religious service. She appeared Sunday night at the ceremonies observing the fiftieth anniversary of the organization of the World's Young Women's Christian Association. Miss Maynor sang alone and once with the choir in their rendition of "The Omnipotence" by Schubert.

The Rev. Robert H. Williams of the Asbury Methodist church and president of the Interdenominational Ministers alliance of Washington and vicinity, assisted the Rev. Angus Dun, D. D., S. T. D., who preached the sermon.

With committees in charge from the YWCA of Washington and the Phyllis Wheatley YWCA, the service was in keeping with the Cathedral policy and that of the YWCA national board of promoting better relations between the races. Marching in the processional were young women of these organizations.

Dorothy Maynor Soloist At Howard Exercises

Lena Leads the Way: Uses Mixed Orchestra
Variety - New York
12-13-44

Lena Horne has shown the way again by using a mixed band for her first recordings for Victor since the ban was raised by AFM.

Horace Henderson recruited the combo which included Les Robinson, Jake Porter, Dave Barbour, Sid Catlett, Randall Miller, Garland Finney, Clyde Hurley, Illinois Jacquet and John Simmons.

WILLIAM GRANT STILL WINS NATIONAL OVERTURE CONTEST

CINCINNATI, Dec. 27—A national contest for writing a symphony orchestra [illegible] Still's composition unanimously by nine judges from the many submitted by [illegible] tables. He will receive a $1,000 war bond.

The Festive Overture,' will receive its world premiere by the Cincinnati Symphony orchestra Jan. 19 and 20. Still's work composer, critic and writer, chose many outstanding works. He is 49 years old and a native of Mississippi. The Afro-American Symphony, the Levee Dance, the Plantation Dance, the Afro-American Symphony, and the Sahdji, a ballet suite, are among Still's best known compositions. He is a graduate of Wilberforce U. and Oberlin U. Conservatory of Music.

A Music School That Believes All Children Are Musical

N.Y. Daily Worker 12-28-44 N.Y., N.Y.

By EUGENE GORDON

The Metropolitan Music School, 111 W. 88 St., a non-profit-making, unendowed, cooperative institution where faculty and students decide the policies, began its second term of 13 weeks on Dec. 19. Registration goes on daily from 3:30 to 7:30 p.m.

Such prominent persons as Mayor LaGuardia, Olga Samaroff Stokowski and Norman Bel Geddes refer to the Metropolitan Music School as progressive both in teaching methods and social outlook. The Mayor has told Miss Lilly Popper, director, that he is proud this city has such an institution.

Geddes, in a letter to Miss Popper, said recently that the school, in "reaching people who truly love music but do not have the means to finance the study of it" is doing an important service in seeing that there be "no barriers to culture."

The school has courses for children from four to six years old. Here games are used to develop a sense of pitch and the child learns to listen to music and to play simple melodies on the piano by ear. He is guided to the instrument for which he shows ability. Miss Popper says:

"We believe all children are musical and that music plays an important part in shaping a well-rounded personality. We are continually seeking and applying progressive methods to develop the child's potentialities and to present the courses in an interesting and enjoyable manner."

SIX AND UP

The child of six and older is taught theory, harmony and music appreciation, classes being planned to develop an intelligent understanding of the music the student plays, an awareness of all phases of music and development of his creative ability.

12-28-44

There are also piano classes for children who have outgrown the preparatory class but are not yet ready for formal instruction, as well as private and class instruction on the recorder (forerunner of the flute), a singing-hour for children and instrumental ensembles.

The Metropolitan Music School adult department embraces theory and ear training, elementary harmony and music appreciation.

Teddy Wilson, widely known band leader, gives individual instruction in jazz improvisation, prerequisites being that the student be able to read the average popular song by sight and to have a thorough knowledge of major and minor scales, signatures, intervals, triads, major, minor, diminished and augmented and seventh chords.

EXTENSION DIVISION

Students who wish to prepare for Wilson's course may first attend a special class in theory.

The extension division, under the

TEDDY WILSON

12-28-44

chairmanship of Louis Kantorovsky is designed for music lovers who desire knowledge and understanding of the musical achievements of the world's various peoples. This division covers an illustrated course in contemporary American music, with Dr. Wallingford Reigger; Negro music, the instructor of which is yet to be announced, and Jewish music, its growth from Biblical to modern times, with Siegfried Landau as instructor.

The extension division includes also music appreciation, with Dr. Riegger: folk music, with Kantorovsky—primitive music, work songs, religious songs, children's songs and the national songs of many countries; and ensemble, including the playing of the traditional repertoire and lesser known compositions, with Dean Dixon as teacher.

The school is planning a fund-raising drive, so as to be able to offer more scholarships to gifted children.

"These scholarships," says Miss Popper, "are for all gifted children, without regard to race, color or creed."

12-28-44

She says the school would like to be able to provide instruments to children who cannot afford to buy them. Because the school is co-operative, without endowment, it must be sure of its revenue from tuition. This tuition is comparatively low.

The teachers of the Metropolitan Music School are members of the Music Teachers Chapter, Teachers Union. Faculty members include Harry Freeman, Harry Glickman, Sam Morgenstern, Aubrey Pankey, John Seully, Dean Dixon, Jacob Zilbert, Teddy Wilson and Richard Strunsky.

Encores and Echoes

Afro-American, Balti-more, Md.

By E. B. REA
AFRO Theatrical Editor

From afar, it seems that the Willie Bryant-Dick Campbell feud in New York might be an attempted "divide and conquer" affair, into which Bryant has been goaded by anti-Campbell agitators.

8-26-44

Is you is or is you ain't heard that Louis Jordan's record of a number titled just that, now has passed the four million mark in sales?

When you hear the pianistics of Count Basie you get the itch of the late Fats Waller's method of spanking the ivories. The Count studied under Waller.

If you heard Waller in his hey-dey, then you can imagine just how grand James P. Johnson is. He taught Waller.

J. P., who bridged the chasm between ragtime and jazz along with the late Will Marion Cook and Cecil Mack, is still beating out boogie along New York's melody row.

A report from California way says that Benny Carter and Savannah Churchill may get together again. Sgt. Clellie Jones writes from the Tuskegee Army Air Field shaming Encores for not publishing a photo of Nina Mae McKinney. The Sarge should brush up on his reading. Ran Nina Mae July 1, and on August 5. Shame on you, Sarge!

"Carmen Jones" passed its 300th performance at the Broadway Theatre on Friday evening. Muriel Smith and Inez Matthews alternate in the title role. Muriel Rahn played 134 performances before leaving the show in June.

"Nothing has given me as much inspiration as Cpl. Edmund Simmons's poem as a tribute to me," says Mabel Fairbanks, Harlem's skate queen. The poem, "To Fairbanks," appeared in the August 19 edition of the AFRO. Cpl. Simmons is overseas.

6th War Loan Features Negro Composers-Horne

Miami Tropical Dispatch, Fla.
11-18-44

Recordings of two songs by Negro composers will be used on radio programs advertising the Sixth War Loan drive, which opens November 20, the Treasury Department announced this week. These songs are "The War Bond Man," by Andy Razaf, sung by Frank Sinatra, and "That's Why I Buy Bonds," written by J. Rosemond Johnson and Andy Razaf and sung by Bob Hannon. The recordings are being sent to 912 radio stations.

At the same time the names of outstanding Negroes in the musical and theatrical world who are co-operating in the radio campaign for the Sixth War Loan were made public. The general chairman for this group is Dr. Harry T. Burleigh, for more than 40 years baritone soloist with the St. George Episcopal Church choir of New York and an outstanding composer.

Langston Hughes and Andy Razaf are co-chairmen and other members include: Duke Ellington, C. Luckyeth Roberts, W. C. Handy, J. C. Johnson, Chappie Willet, Dr. Melville Charlton, Hall Johnson, J. Rosamond Johnson and James P. Johnson, all of New York, and William Grant Still, of Los Angeles, California.

In addition to the musical group, an actors' committee is being formed with Lena Horne as an outstanding member.

Stokowski Dismissed By NBC; Was True Friend Of Democracy

Journal & Guide — Norfolk, Va. 6-24-44

By VERNA ARVEY

HOLLYWOOD, Calif.—Music lovers throughout the Americas were shocked last week to learn that Leopold Stokowski, one of the world's great symphony conductors, had been dismissed from his post as conductor of the widely-publicized NBC Symphony Orchestra.

The action, taken suddenly by NBC officials while Mr. Stokowski was in Mexico City, simply stated that it came as a result of Mr. Toscanini's differing views and at the instigation of Mr. Toscanini himself.

For Negroes, this abrupt dismissal has an especial significance, for Mr. Stokowski has been one of the few musicians brave enough to challenge the theory of white superiority in the field of symphonic music. He has always played worthwhile Negro symphonic music on his programs, and in countless other ways has indicated that he is a champion of democracy.

PRACTICED DEMOCRACY

It was he who had the Eva Jessye Negro Choir singing along with the white choir in his broadcast of the 'Boris Goudonov' music over NBC; it was he who engaged Anne Brown and Lawrence Whisonant to sing two of the solo parts in Beethoven's Ninth Symphony over the same network. And it was he who, over opposition, performed the composition "And They Lynched Him on a Tree" (by William Grant Still and Katherine Garrison Chapin) over NBC.

When he recently organized the new City Center Orchestra in New York City he stated publicly that there were to be no barriers in the orchestra personnel on account of sex or race.

He has been open in deploring the prejudice that exists against Negroes in the minds of some people, in the symphonic field, and zealous in his efforts to overcome it.

His most recent statement on the question was: "I have no such prejudice because of my admiration of the wonderful and often unique qualities in the Negro character—some of these are emotional intensity, electrifying rhythm, humor, depth of expression, ecstacy, impulsiveness — all these qualities have much to contribute to music in the United States and all over the world."

Harlemite Finalist From Manhattan In PAL Singing Contest

12-?-44

Five finalists, one from each of the boroughs, were chosen Saturday in the Police Athletic League's singing contest for junior members to be decided at the league's all-star benefit show at Madison Square Garden on December 12th.

Manhattan's finalist is a Negro youth, Harry Gamble, 17, of 221 West 152nd street.

The five were selected from a group of fifteen boys and girls, ranging in age from 9 to 18 in auditions conducted by Miss Lucy Monroe and William See of the Board of Education's Department of Music, at the studios of radio station WNYC. Originally there were 3,000 youngsters in the contest, the winner of which will receive $250 in war bonds to further his or her musical education.

Members of the Metropolitan Opera Company will be judges of the final competition.

Phillippa Schuyler Scores Piece For 100-Piece Orchestra

NEW YORK, N. Y.—Phillippa Duke Schuyler, child musical prodigy, hitherto known for her compositions of piano pieces, has by completing a score for a 100-piece symphony orchestra, graduated into a larger music field.

Phillippa completed the work during her twelfth year along with many other activities such as doing tenth grade work in school, recording eight compositions for OWI to send to the children of the Allied countries, playing concerts for an exclusive school for Catholic girls in Manhattan, for Howard University in Washington and for soldier camps to the South, and taking a trip to Mexico.

COMPOSITION PRONOUNCED "MATURE"

Clarence Cameron White, whose own compositions have long been recognized and who has made a great reputation as a violinist and teacher, read Philippa's score and pronounced it "mature." Reporters from the New York Herald Tribune and the music expert of Newsweek who sat in on a private rendition of "Manhattan Nocturne" called it "really beautiful and moving."

This is Phillippa's first opus after finishing a course in harmony, theory, orchestration and song and dance arrangements with the modern composer and teacher, Otto Cesana, who became famous as an arranger for Radio City Music Hall and elsewhere before he became a teacher. Mr. Cesana's "Negro Heaven" was played by the Indianapolis Symphony for Victor Records.

Mr. Cesana's definition of genius is "the ability to take pains" and he says that Philippa shows unusual patience for a young person.

PHILIPPA THRILLED BY BIRTHDAY GIFTS

Because she is going to write for the orchestra now, Philippa has been longing to know other instruments as well as the piano. She was excited last week to receive among her many birthday gifts a beautiful violin and a clarinet. She had word too, that a cello was on its way from one of her aunts. In addition she received a gold "Ever Sharp pencil" (just try to get one these days) and many books on music.

There were other gifts dear to the heart of a young lady, such as mid-rift pajamas, perfume, and a blue silk dress from her mother.

Orrin Suthern II Heard At Spelman In Organ Recital

Atlanta, Georgia,—The organ recital by Orrin Clayton Suthern II, Friday night in Sisters Chapel, Spelman College, was among the foremost offerings on the musical calendar for the year at this institution. The artist was making his first appearance in three years at the College, and he played before an appreciative audience made up of students, faculty, and friends of Spelman and the affiliated institutions.

Mr. Suthern, who is on the faculty of Bennett College in Greensboro, North Carolina, chose for his first three selections, compositions by Bach: Toccata and Fugue in D Minor, Chorale - Jesu, Joy of Man's Desiring, and Prelude and Fugue in A Minor. Following this group he played The Pifers by D'Andrieu; and afterwards three works by Cesar Franck - Chorale in A Minor, Cantabile, and Piece Heroique. A composition by Guilmant, Cantilene Pastorale, which is representative of French rural life in the days before the war, was the next offering by Mr. Suthern. His concluding numbers were Dreams (Stoughton), Prelude on the Tune "Rhosymedre" (Williams), and Vierne's Finale to his First Symphony.

HOOSIER SPOTS LIFT LID ON SEPIA TALENT

INDIANAPOLIS, Ind.—Breaking down the discriminatory policies of local ofay spots by continual and untiring efforts on the part of Denver D. Ferguson, president of Ferguson Bros. Agency, this city, Bob Womack and his Bobcats are now playing their seventh week at Crystal Palace, one of the largest ofay ballrooms in this city. This is the first time in the history of the Crystal that that ballroom has used a race orchestra, and the management was so pleased with the kind of music dished by the Womack aggregation that he extended Womack's contract after the first week to a ten-month engagement broadcasting over NBC network.

Barney Galbreath, who sponsors a city-wide jam session each Sunday afternoon at Danceland (another ofay spot here), has also opened his doors to race musicians.

MARY LOU WILLIAMS, popular pianist, who comes with her new band on October 24 on the famous FDR bandwagon, Music Stage, which the Women's Republican Committee picketed in Boston last week, declaring that the troupe's show had insulted Dewey and Bricker. The performers are colored and white. They are touring the country.

Lillian Evanti, lyric soprano, who has sung in Europe and this country in concert and opera, gave her first Town Hall concert for some time Thursday night. She sang a varied program of Handel, Durante, Mozart, Hugo Wolfe, Ah fors' e lai from La Traviata, a group of her own compositions and a group of Negro spirituals.

Happily, Evanti was in better voice than she was the few times she appeared in New York and the famous Town Hall acoustics aided in bringing out now and then some pleasing qualities in her voice. Mme. Evanti is a ripe musician and sings in good taste. Her interpretation is good and in many cases showed fine insight. Her action, however, is a bit faulty and pretentious.

The highlight of the program was the singing of the air from La Traviata, which she has done often as the lead for the National Opera Company in various cities and last season in Madison Square Garden. Of her own compositions the song, My Little Prayer, whose poem was written by her mother was pleasing in atmosphere and construction.

Arpad Sandor accompanied with great understanding.

ENTERTAINS G.I.'s—While our soldiers on the fighting fronts go about their jobs of liquidating the enemy, Ann Lewis well-known singing star brightens their spare time by giving them generous portions of hit songs of the day. Miss Lewis is traveling with a USO unit in the South Pacific.

Louis Armstrong Tops In Spotlight Band Appearances

Louis Armstrong takes the lead among Negro bands for appearances on the Coca-Cola company's "Victory Parade of Spotlight Bands," on Friday night, August 18, heard coast-to-coast over the Blue network.

Since the series, which is heard six nights a week from Army, Navy, Marine bases and war production plants took to the air, Armstrong's orchestra has been heard 11 times.

The following is a list of the other bands and the number of times they have been heard: Duke Ellington, 6; Lionel Hampton and Andy Kirk, 5; Jimmie Lunceford, Cab Calloway and Count Basie, 2; and Earl Hines, 1.

Rolan[illegible] and Hayes Honored By West Virginia State College

INSTITUTE, W. Va.—Roland Hayes, famous tenor, was awarded the doctor of humanities honorary degree last Sunday at commencement exercises at West Virginia State college.

Hayes, who celebrated his 57th birthday on June 3, [illegible] racial barriers and poverty as stepping stones to fame. He said his mother taught him that the only happiness in life is in serving others. "In doing that I am serving myself because of the pleasure I derive from serving others," the singer declared.

Last September, Roland Hayes appeared as soloist with the United States Army Negro chorus of 200 voices at Albert hall, London, England.

Dorothy Maynor In Good Form At Town Hall Concert Saturday

By CHAUNCEY NORTHERN

Dorothy Maynor, the delightful soprano, who has become dear to the American public was heard in well chosen program at Town Hall, Saturday afternoon.

The large audience applauded the soprano and gave her an ovation.

I have heard the singer on other occasions, but never have I heard her in better voice than she was Saturday. The scale was even throughout, her diction in all languages was clear, and tones beautiful. Miss Maynor has the art of singing every word beautifully, she does not sing one phrase well and one badly. Here is a soprano who

Dean Dixon's Youth Orchestra

With accent on the moderns though not neglecting the classics, the American Youth Orchestra, under Dean Dixon, conductor, will make its debut appearance in a concert at Carnegie Hall, Saturday evening, Dec. 16, giving young people a chance to play and hear good music of their own making.

Orchestra programs will be divided between the old and new: young composers will be given an opportunity to have their compositions heard, soloists will be encouraged from within the orchestra and request compositions of listeners as well as those of orchestra players will be honored. Vivian Rivkin, brilliant young American pianist will appear as soloist playing the Mozart E-flat Major Concerto (Kochel 482) in the first concert by the orchestra.

Sponsors of the American Youth Orchestra are: Bruno Walter, Yehudi Menhuin, Gregor Piatigorsky, Wilfrid Pelletier, Paul Robeson, Aaron Copland, Mrs. Charles Guggenheimer, Oscar Hammerstein, 2d, Henry Simon, M. Lincoln Schuster, Leonard Bernstein, Fannie Hurst, Magistrate Anna M. Kross and many other prominent musicians and music lovers. 11-26-44

Because Dean Dixon, well known Negro conductor who has appeared with the New York Philharmonic and Philadelphia Orchestras, believed that a youth orchestra can serve as one of the means of combatting juvenile delinquency, he organized the American Youth Orchestra. "Giving young people an opportunity to play programs of their own choice at the same time directing their musical interests to good compositions, whether they are classic or modern, can become a strong weapon in the fight against the waste of youth's energies and at the same time bring good music to the American community," says Mr. Dixon.

DEMOCRACY IN ACTION

Last spring Mr. Dixon sent out a call for young musicians to join the American Youth Orchestra. To insure true democratic procedure, the conductor sat behind a screen so that he was unable to see the musician who was playing. In this way orchestra members were selected not on the basis of race, creed, color or sex, but only by their ability as musicians. For the first time, both men and women, Negro and white, were given an equal opportunity to play in one orchestra. Today the orchestra is composed of young men and women whose average age is 20, young professional musicians and graduates of the best music schools in the country. The Worker

The American Youth Orchestra is enlisting the support of everyone interested in good music. The concert on Dec. 16 is being given for the benefit of the future activities of the orchestra which already include several engagements at soldiers' hospitals and embarkation centers. Plans are under way for a series of concerts at neighborhood centers and club houses with admission prices set low enough to reach everyone's pocketbook.

CAMILLA WILLIAMS, YOUNG LYRIC SOPRANO, SIGNS AS VICTOR RECORDING ARTIST

Miss Camilla Williams, 22 year old lyric soprano and two time winner of the Marian Anderson Award, passed two important milestones on the road to musical success this week, signing with RCA as an exclusive Victor recording artist and making her radio debut over the RCA coast to coast network program, "The Music America loves Best."

Times Dispatch - Richmond, Va. 12-3-44

Duke Ellington, who will appear at the Mosque with his band on Tuesday night.

Duke's Program Complete

Times-Dispatch Richmond, Va. 12-3-44

THE same concert that Duke Ellington will play at New York's Carnegie Hall in mid-December will be brought to the Mosque Tuesday at 8:30.

Featured on the program is his most recent symphonic composition, "New World A-Coming," based on Roi Ottley's book of the same name. Selections from his "Black, Brown and Beige," a melodic delineation of the Negro from pre-Revolutionary times to the present day, also will be included in the program here.

The trend to concert compositions was first officially recognized when the Duke gave his Carnegie Hall debut three years ago. At that time he was presented with an anniversary plaque bearing the signatures of 32 leading American musicians, including Artur Rodzinski, Stokowski, Fritz Reiner and Deems Taylor. His appearance at the hall marked the first time a Negro has been so honored.

Ellington records also have established his fame. One of the most ardent of his disc fans is the present Duke of Windsor.

Ellington first met the Duke of Windsor when he was the Prince of Wales. At a London party which both of them attended, the Prince invited Ellington to have a drink and name the brand. The band leader named his favorite gin—unavailable at the party. So gin was sent for, and the Prince and the American Duke clicked glasses.

The Ellington band comes to the Mosque for one performance, presented by Fred A. Kirsch, under Samis Grotto sponsorship.

New Youth Orchestra To Be Heard Dec. 16

PM - New York, N.Y. 12-1-44

The American Youth Orchestra, sponsored by American Youth for Democracy, will make its debut at Carnegie Hall on Saturday evening, Dec. 16, with Dean Dixon conducting. Vivian Rivkin, young American pianist, will appear as soloist, playing the Mozart E-flat Concerto.

Sponsors of the orchestra, formed last Spring under Mr. Dixon's direction, include Bruno Walter, Yehudi Menuhin, Wilfred Pelletier, Paul Robeson, Magistrate Anna M. Kross, Fannie Hurst, Aaron Copland, Leonard Bernstein, Oscar Hammerstein 2d and PM's Henry Simon. 12-1-44

Tickets for the concert, priced from $3.60 to $.90, are now available at American Youth for Democracy's office, 13 Astor Place (GR 7-1900). Mail orders will be filled.

U.S. Army Chorus Halts Recitals

Chicago-American 12-2-44

BY TREZZVANT ANDERSON

SOMEWHERE IN ENGLAND—(ANP)—The U.S. Army colored chorus, officially known as the European Theater of Operations, composed of members of an outstanding engineer aviation regiment, has suspended all programs until further notice, it has been announced by Lt. Col. Houghton R. Hallock, regimental commander.

This automatically cancels the chorus' prospective recital in Westminster Abbey, where it had been invited by Bishop Paul de Bilfiere, dean. Baltimore, Md.

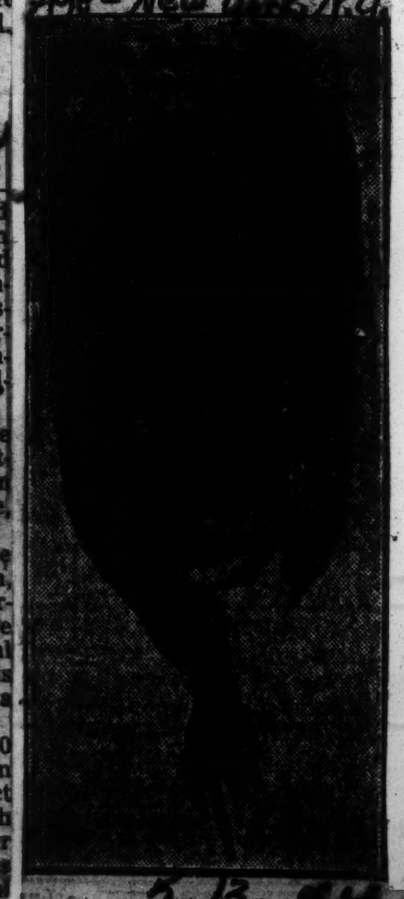
Since its activation in 1943 the chorus has gained much acclaim, with several outstanding performances, among them the notable concert at London's famed Royal Albert hall, Sept. 28 and 29. This was followed in November by a tour of the British Isles.

The chorus consists of 200 trained voices, and all the men are on regular duty as project workers in their battalions which have built two heavy bomber bases and maintained 24 bases while singing their beautiful songs.

DOROTHY DONEGAN'S torrid piano playing is currently enlivening *Star Time*, Paul Small's vaudeville show which is now in its last two weeks at the Majestic Theater. Small leaves shortly for San Francisco where he hopes to open his next variety bill, *Fun Time*, around the first of the year.

Professor Ellington

PM - New York, N.Y. 12-13-44



DUKE ELLINGTON, distinguished figure in the world of jazz, followed Igor Stravinsky in delivering a series of lectures at Harvard University. Duke illustrated his lecture with piano improvisations. Ellington is one of the few jazz maestros to speak before a music groups on the popular types of music.

Minto Cato Deserts Opera for Swing; Singer Turns Modern

Northwest Herald — Seattle, Wash.
11-7-44

BY DOLORES CALVIN

NEW YORK.—Minto Cato, former opera star, has turned her talents from a swinging arias in German and Italian to something more appealing to the masses—swingnig with the popular tunes and playing a little boogie woogi on the side. In other words, Minto Cato has decided to turn modern.

The former opera diva, who has always had the ability to sell songs, was persuaded to take on this new field by William B. Graham, Marva Louis' manager, who feels that Miss Cato will be the night club sensation of 1945.

Both are aware of what such stars as Oscar Levant and Jose Iturbi have done with classics and swing and realize that "many modern compositions of today will be the classics of tomorrow."

Graham, the only Negro manager of a big time star, has had Minto Cato so wrapped up in a whirlwind that she hasn't yet caught her breath. She's now being groomed for cafes and nightspots but insists she keep on entertaining the soldiers at nearby camps in between rehearsals, wardrobe fittings and a dash of life-at-home.

11-7-44

For a woman who has traveled over the world, received rave notices at every concert appearance and who has helped pave the way for future young Negro opera aspirants, Miss Cato is a little surprised herself over the change in her future plans. But, just the same, she says in a soft, crisp, musical voice, "Oh, I'm tickled pink!"

Carnegie Hall Bound

Afro-American Balt. Md.

JERI SMITH, 11-18-44

pianist, who is also mistress of the organ and saxophone, will be presented in her own recital at Carnegie Hall in New York on February 10. A native of New Orleans, she studied at George Washington High School, New Orleans University and Columbia University.

Music School Admits All Qualified Pupils

AFRO-American Balt. Md.
11-11-44 11-11-44

Head of NY's Chatham Square Would Be Happy If All Were Colored; Only 15 Have Registered

By RICHARD DIER

Democracy in action on New York's lower East Side, is the most appropriate way to describe the activities of the Chatham Square Music School which, since 1937, has been admitting qualified music students regardless of race, creed, or color

Miss Ruth Bergman, assistant director of the school, revealed this week at her office, 211 Clinton Street, that she is so anxious to receive more colored applicants, and that she is extending the registration date through the entire year. 11-11-44

Made Little Headway

"That goes only for colored students," she explained. "Our regular registration which was to end on September 29, will continue for another week only. Sad to say, although our school always tried to encourage colored enrollment, we never were able to make much headway.

"Since we first opened up, we've had only 15 colored students. We have no quota for any race or religion. As far as I'm concerned, I'd be only too happy if all our students were colored.

"Our average annual enrollment is about 75, and so far I have only received applications from three colored persons. I admit that's pretty bad and I don't know what can be done about it.

"We haven't got enough money to advertise, and I guess that's the most important reason.

Accept 1 Out of 5

"All the applications are reviewed by the school's board," she continued, "and among whites the average number accepted is one out of fifteen; and among colored, it's only one out of five. We don't accept everybody, you can readily understand.

"A person has to show enough talent and training to qualify for entrance into the school. Training in musical instruments, three years of experience is required; but for voice, only a few lessons are enough for eligibility."

Miss Bergman explained that the school was founded in 1937 as an endowed non-profit making institution incorporated by the Board of Regents under the New York Education Law. Trini Barnes, daughter of the late GOP Sen. Medil McCormick and former GOP Congresswoman Ruth McCormick Simms, donated $200,000 to start the school

Full Scholarships

The income is distributed among full and partial scholarships, with about 75 per cent of the students receiving full scholarships. No student is required to pay full tuition.

"Any colored student accepted by the Board will be granted a full scholarship if he or she cannot pay any tuition at all," she said.

"We have a colored tenor, Lawrence Dobbins, who has been studying here for three years. Several students have already sung as soloists in Radio City Music Hall, one is a piano soloist with the NBC Symphony Orchestra, and one girl has been accepted by the Chicago Opera Company. 11-11-44

Agree with Policy

"Violinist Jascha Heifetz, Maestro Toscanini, and the famous Metropolitan singer, Lawrence Tibbett have donated money and are devoting their efforts toward the maintenance of our school," she continued.

"This is because they are in accord with our racial policy, and are firm believers in democracy for all peoples.

"David Sarnoff, president of RCA, is president of our school board. He has been largely instrumental in advancing our interracial policies. Ania Dorfmann and Sascha Jacobsen make up the school's faculty."

Faculty Members

Asked by the AFRO whether any colored teacher had ever been on the school's faculty, she replied:

"No, but we'll be glad to have one work with us the moment he or she comes along."

She explained that some of their students commute daily, although she advised against this.

"I think it's too much of a hardship to spend four or five hours riding the trains. For applicants who live out of town, I advise that they send in their applications to me and if they're accepted, perhaps we can help them find living quarters in New York while they're attending school.

"Remember, registration for colored students is open all year round. At the present time, I am particularly anxious to get applications from youngsters, although all those from the ages of 5 to 27 are eligible to apply."

Recital Pleases

Journal & Guide Norfolk, Va.
11-25-44

By CARL DITON

NEW YORK, N. Y.—(ANP)—Nadine Waters, soprano, made her second appearance in Town Hall Saturday night presenting a program of distinction including four arias and a number of gems not so frequently heard, as for instance "Erhebung" by Shoenberg.

Miss Waters' voice is one of average range of more than average light lyric quality especially in the middle tones. Her top voice, the often pinched, has improved considerably within recent years from an upward divergence from pitch. And if she employed the initial consonant throughout as she does in the spiritual, her diction would be even more convincing.

MORE CAPACITY

She is musical, has charm of style and phrases beautifully. Curiously she reminds us of the master, Roland Hayes, born with far more singing capacity than voice. In short, a lovely little artist!

The singer opened with arias: Bach's "My Heart Ever Faithful"; Handel's "Oh! Haid I Jubal's Lyre," the running pas sages of which needed more security; and Mozart's "Dove Sono" from "Le Nozzo Di Figaro."

In the German group Schubert's "Du Bist Die Ruh" is to sustained a number to adjust itself to Miss Waters' temperament. More suited to her were Brahms' "Vergebliches Staendchen"; Richard Strauss' "Wiegenlied," and the Schoenberg work. 11-25-44

In French she sang "Bachelet's "Chere Nuit"; Ravel's "Piece En Forme De Habanera" and Debussy's "C'est L'Extase Langeureuse" and "Mandoline."

SPIRITUALS

The spirituals were: Rosamond Johnson's "Let Us Break Bread Together"; William Grant Still's "Gwinter Sing All Along De Way" and Hall Johnson's "City Called Heaven" and "Honor, Honor." There were a number of French and spiritual encores climaxed by a fine rendition of

These songs are "Th Var Bond Man," b And Razaf, sung by Frank Sinatra, and "That's Why I Bur Boogie," given by J. Rosamond Jo son and Andy Razaf and sung Bob Hannon. The recordings re being sent to 912 radio stations.

At the same time the names of four major outstanding colored personalities in the musical and theatrical world who are co-operating in the Drive, which opens November 20, with four half-hour programs from 8 to 10 p.m., on the Treasury Department's

Songs by Razaf Johnson to Open War Loan Drive

Afro (Sat)
11-25-44

WASHINGTON—Recordings of two songs by colored composers networks, the will be used on radio programs advertising the Sixth War Loan announcement

adio campaign for the Sixth War Loan were made public. The general chairman for this group is Dr. Harry T. Burleigh, for more than 40 years baritone soloist with the St. George Episcopal Church Choir of New York, and an outstanding composer.

Langston Hughes and Andy Razaf are co-chairmen, and other members include Duke Ellington, C. Luckyeth Roberts, W. C. Handy, J. C. Johnson, Chappie Willet, Dr. Melville Charlton, Hall Johnson, J. Rosamond Johnson, and James P. Johnson, all of New York, and William Grant Still of Los Angeles, Calif.

In addition to the musical group, an actors' committee is being formed with Lena Horne as an outstanding member.

Chat With Menuhin Brings Writer's Note We Have Not Produced A Great Violinist

Journal and Guide
11-25-44

By RUDOLPH DUNBAR
For Associated Negro Press

PARIS—Within the course of a week I listened to the playing of Yehudi Menuhin in two capitals. I heard him at the Royal Albert Hall in London, and at the Opera in Paris.

What a triumph! It was comparable to the liberation of Paris when the people went delirious with enthusiasm. Before the concert I proceeded to the artist room to have a word with Yehudi. He was fiddling away as was audible from outside the room. I know only too well that the few minutes before a performance are the most precious moments for an artist.

Menuhin takes us out of common thoughts and common life, and perhaps places us as in a fairyland of thought. This charming young man possesses a trinity of wealth . . . genius, money, and youth. But yet he is so simple and kind. Such a lovely image and representation of the true virtue, could not but charm men with the strong degree of love and admiration possible.

The Opera house was resplendent in all its peace time glory. No Gestapo agents around to freeze the artistic souls of the people. They were promenading backwards and forwards under the gorgeously brilliant galleries of the opera. The people were stimulated by a great artist and were free and happy.

Louis Vaughn Jones, the violin professor at Howard University, was the first person who took me to the opera. Chaliapin was the artist performing and incidentally, we had travelled on the same ship to Paris. From that time onwards I became a frequent visitor to the opera. But the greatest inspiration I've had at the opera is when I went there to hear Kreisler in a violin recital.

NO GREAT VIOLINIST

As I sat listening to Menuhin, motives and consequences conjured into my mind. It became apparent to me then that we, a great musical race, had not produced a single violinist of fame. In singers we excelled. Marion Anderson has exalted the race artistically by being the greatest contralto the world has ever seen or heard. Our pianists have almost made the grade but all of them who show talent, lack determination and the will to fight on until they arrive at the very top.

Sanoma Talley and DeBose could easily have become world famous pianists if they had gone abroad and worked like hell. That a prophet has no honor in his own country is a phrase that every Negro should remember.

EDDIE SOUTH, GENIUS

When genius was discovered a young Menuhin, he was skillfully handled until he was acclaimed by the world. Eddie South from Chicago would have been one of the greatest violinists in the world had similar care been taken of him. The same can be said of Mars Martin who died very young many years ago. He was not however in the same class as Eddie South who is a born genius. Negro violin students should not wait for opportunities to come to them. They must be prepared and opportunities will come.

After Cozy Got Fired He Returned "Body and Soul"

Afro-American Balto, Md.
6-24-44

NEW YORK — Cozy Cole, who has won fame as the "world's fastest swing drummer," was fired from his first band job in 1930 at a New Jersey dance hall because he couldn't read music. Undaunted, he went on to study with some of the country's leading music teachers.

Now, Cozy has developed into one of swingdom's most prolific recording stars since he began cutting discs recently with all-star swing combos under his own name. In the past two months he has waxed no less than twelve sides for the Keynote and Savoy lobels.

Cozy's first session for Keynote found him waxing a pair of oldies, "Blue Moon" and "Just One More Chance," as well as "Through the Night" backed by "Father Cooperates," the latter featuring Earl Hines at the keyboard.

Eight Sides for Savoy

Assembling another group of ace sidemen, Cozy cut eight sides for Savoy. His first released paired "Talk to Me" with "Body and Soul," in which Ben Webster, saxist, now with John Kirby, was featured on tenor sax. This disc already has passed the 50,000 mark in sales.

In his second release for Savoy, Cozy demonstrates his hide-beating prowess that has won him fame as "the world's fastest swing drummer" in "Nice and Cozy," "Jericho," "Flat Rock," "Ridin' a Riff," 'Old Man River" and "Wrap Your Troubles in Dreams."

Although he can read music now, the irony of his situation is that his present featured role in "Carmen Jones" on Broadway and at 52nd Street's Onyx Club calls for him to beat out the rhythm, improvised — without a note of music!

Maynor On Air Easter Sunday

Journal & Guide
Norfolk, Va.
4-8-44

NEW YORK—If many of the stirring spirituals sung by Dorothy Maynor are unknown to her concert and radio audiences, it is because she gathers them from rather unknown places.

The brilliant soprano, Easter Sunday soloist on "The Pause That Refreshes on the Air" with Andre Kostelanetz (CBS, 4:30 EWT), learned many of her numbers at revivals and camp meetings, including an inspiring spiritual, "Were You There?" which she'll sing with chorus accompaniment Sunday.

Her other number will be, "In the Gloaming."

ISLAND MUSIC

A "gold mine" for students of African song and culture, Miss Maynor has discovered, is the little known island of St. Helena off the coast of South Carolina. A small atoll with a farming population of 500, all Negro—whites having deserted during the Civil War—St. Helena, Miss Maynor finds, is virtually unchanged by modern civilization. In recent visits there she has picked up strange and fascinating music which she now is adding to her repertoire.

Afro-American Balto, Md.

Marva Thrilled Village Society

5-20-44

By NORA HOLT

NEW YORK — When Marva Louis, the new singing star, opened at the Greenwich Village Inn, she packed the place with big names of the press, theatre and cafe society.

The club is a lush, luxurious spot, decorated with mirrors hung everywhere, even the ceiling, so when she stepped on the floor, gorgeously gowned in brilliant blue sequins, you saw much of Marva from all points and she has beautifully rounded points to offer.

When she smiled (it's a million-dollar smile) and began to croon, slowly and with emotion, the crowd roared. She has a clear, well-modulated voice, filled with warm nuances that sort of clutch you.

The first time she walks on the stage, drops the mantle of tensity and sings from the fullness of her heart, she will stop the show cold. She has voice, talent, personality, warmth and beauty, and is already learning how to sell it. Bill Graham is going a swell managerial job.

Opera at Metropolitan To Feature Negro Singer

Peoples Voice — New York
5-27-44

The Gate, a scenic oratorio by Max Brand, with a cast of 300 and 72 members of the New York Philharmonic Symphony participating, had its premier performance at the Metropolitan Opera House on Tuesday evening, May 23, at 8:15. Conducting the orchestra will be the eminent French director, Jean Paul Morel. People's Philharmonic Choral Society will be the with Max Helfman directing is

Prominently cast will be the noted baritone, Charles Welch who supplemented by the chorus of the is now in the production Porgy Caravan. The entire production is and Bess. The Gate is an operatic directed by the composer and work with singing, acting and staged and lighted by Peter Fyve. dialogue. In two parts and 19 The Gate, is presented by the scenes, the story covers such lo- Music and Theatre Wing of the cales as Mesopotamia, Palestine and New York. A chorus of voices, consisting of the People's

Disc Club Chooses '44 Band Winners

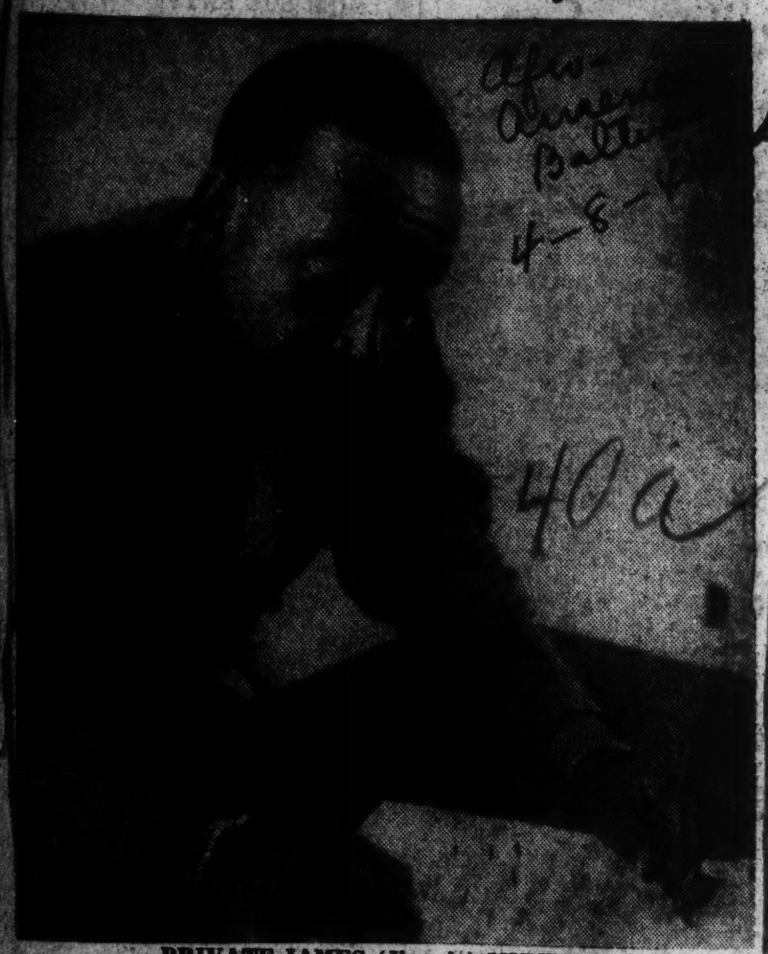
Pittsburgh Courier
11-18-44

MIAMI, Fla.—The Platter Pickers club of America, with its 4,900 members, announces the winning bands, singers and in the seventh annual poll, from their headquarters In the popular swing band field, Woody Herman and were voted as the 1943 voted top singer over Bing Harry Crosby, Frank Sinatra and Dick bands. Haymes, the latter last year's winner; in addition to first over Incidentally, Russell's sensational Capitol waxings of "Besame Mucho" and "Amour" with Spanish versions, aided greatly in his victory. Hampton and his out Count Basie's choice for first place in voting; among the songbirds, Jo Stafford winning with Helen Forrest, last year's winner, in Mills Brothers, who won last year in fourth place behind Dinah Shore and Ginny Simms; among the vocal groups the Merry Macs

again for the fourth consecutive season, outwarbling the Pied Pipers and Andrews Sisters.

40a-1944

Doing Specials for Army Bands



PRIVATE JAMES (Jimmie) MUNDY, former arranger for Earl Hines, Benny Goodman, Paul Whiteman and Gene Krupa's bands, and composer of the musical hit, "Traveling Light," is now patterning "specials" on army marches and bugle calls for Fort Huachuca, Arizona, bands to play.

Encores and Echoes

College Graduates Debut as Piano Team

Canada Lee Admits Coming Altar Trek

afro-American - Baltimore, 5-20-44

By E. B. REA
AFRO Theatrical Editor

Margaret Bonds and Gerald Cook, now playing N.Y.'s Cafe Society Downtown, compose a college trained and musically educated piano team. Eddie Heywood, Jr., who heads his own combo at the same spot, is also a college graduate, and has studied at the Boston Conservatory of Music.

Canada Lee seems to be the Man in the News. Of his rumored trip to the altar next month with winsome Wini Johnson, Canada says, "that's right, pal. It's just like the paper had it."

Mr. Lee is announcing a commercial nightly, sponsored by Sacks Quality Furniture Stores titled "We Hold These Truths," a program dealing with tolerance and goodwill. He will be heard Sunday, June 4, on Mutual's "Green Valley-USA" program.

The Dick Campbells, she the star of "Carmen Jones" (Muriel Rahn), who'll leave the cast soon for a concert tour, said their "I do's" eleven years ago last week. Hazel Scott's figures on Mr. Morgantheau's slate for 1943 totaled $80,000.

Carol Brice, soprano, who won the $1000 Naumberg Award, is Mrs. Cornelius Scott in private life. Edna Williams, girl trumpeter with Noble Sissle's band, makes you forget about the rest of the members when she solos on "Loveless Love."

N.Y. critics are predicting a great future for Marva Louis. Although showing a definite lack of experience and poise, she has the stuff with which to overcome it. Even at that, she's definitely headed skyward.

The Inkspots drew $25,000 for their role in "The Great American Broadcast." Lionel Hampton's "Salty Papa Blues" is riding in No. 2 slot in the Harlem Hit Parade.

Julia Gardner may unknowingly be playing an important role in the post-war popularity of the accordion. She is on her second overseas tour entertaining troops featuring the squeeze-box, which is gaining favor with the GIs.

Pearl Primus is to do a "Strange Fruit" dance at Washington's Watergate on June 9. The 30 per cent tax has closed NY's Greenwich Village entertainment. Marva Louis and 91 others lost jobs.

Abel Meeropol, composer of the song "Strange Fruit" reveals in a New York daily that "when Billie Holiday introduced the song at Cafe Society, some Southern white women tried to prevent her from singing the song.

"One woman went so far as to go to her at the piano and take hold of her dress, telling her over and over—'You don't want to sing that song.'"

Lillian Smith, Southern novelist, wrote the book "Strange Fruit" from the song title set to music by Lewis Allan and the Edward B. Marks Music Corp. The lyrics are as follows:

Southern trees bear a strange fruit,
Blood on the leaves and blood on the root.
Black body swinging in the Southern breeze,
Strange fruit hanging from the poplar trees
Pastoral scene of the gallant South,
The bulging eyes and the twisted mouth.
Scent of magnolia sweet and fresh,
Here is a fruit for the crows to pluck,
For the rain to gather, for the wind to suck,
For the sun to rot, for a tree to drop,
Here is a strange and bitter crop.

GI Song Born on Burma Road

Afro-American - Baltimore, Md.

SOMEWHERE IN INDIA—CWO Harry W. Hollowell, bandleader of Leavenworth, Kans., and Pvt. George W. Tatum, white, of Richland, Ga., collaborated in writing the GI song, "CBI," for the China-Burma-India theatre of war, which has been recorded by Victor.

Local 802 Asks Why 4 Crack Harlem Musicians Are Barred

Amsterdam News—New York 11-11-44

Wants to Know of Chesterfield Radio Hour Why Wilson, Shavers, Powell, Hall Are Out

Although four crack Harlem musicians, including Pianist Teddy Wilson, had played in Paul Barron's CBS orchestra for several weeks prior to Tuesday when the popular band went commercial for Chesterfield Cigarettes, only whites were in evidence during the initial broadcast.

Mr. Wilson, Charlie Shavers, Specks Powell and Al Hall were the Negro musicians mentioned in a communication sent to Paul Barron as a protest by William Feinberg, secretary of Local 802, American Federation of Musicians.

"It has been brought to our attention," Feinberg's telegram read "that you were advised not to engage the services of four Negro members of Local 802 for the Chesterfield program.

"Since our constitution and by-laws definitely provide that no members of the Local can be discriminated against because of race, creed, color or political opinion, we are hereby ordering you to take steps to employ the members we have complained about. Please wire collect acknowledgment and agreement to the above." 11-11-44

The message was wired to Mr. Barron last Monday but no reply had been received when the Amsterdam News went to press.

Blame for the Jim Crow tactics was placed on both MCA (Music Corporation of America) and the Liggett and Myers Tobacco Co. with officials of the two concerns issuing evasive denials.

Youth Orchestra Makes Debut On Saturday

NEW YORK, — (ANP) — The American Youth orchestra, sponsored by the American Youth for Democracy, made its debut at Carnegie hall Saturday evening under the talented and watchful eye of Dean Dixon, young American director.

A full-length program will be presented in keeping with the purpose of his organization to include two works by new composers, concert audiences, "Suite Townpiper Music" by Nicholas Rake and "Sonante" by Richard Mohaupt. The young American pianist, Vivian Rivkin will play Mozart's E flat major piano concerto.

Dixon formed the American Youth orchestra, which numbers around 75 and 80 pieces last May upon the request of youthful musicians who realized that there were plenty of young musicians like themselves who would be willing to make sacrifices in order to play in an orchestra. The musical group is sponsored by the American Youth for Democracy and has the endorsement of such prominent musical greats as Yehudi Menuhin, Leonard Bernstein, Aaron Copland, Bruno Walter and Oscar Hammerstein II, as well as Fannie Hurst, Margaret Webster, Rep. Emanuel Celler, Prof. Irwin Edman and many others.

Dixon began rehearsals with 75 string players, whom he believes will form the pillar of any successful orchestra, and during the following eight months they rehearsed

A CHILDREN'S CHRISTMAS Story, planned as a part of New York's Yuletide festivities, will be presented for the first time by Leopold Stokowski and the ... England and Western Europe.

TYMA CONCERTS will close for the season Sunday, December 17 with James ... Washington, popular young pianist, ... in-person violist ... these concerts will resume Sunday, January 14 with ... under the direction of Ted Hartnandez ... these free concerts are presented ... and J. H. Henderson.

Soldiers Entertain the Queen

SERVICE Command Depot in England comes ... observed Pvt. Bunyan, "and she has ... asked us to play for her again." Col. ... Banks was one of a picked group chosen ... played the violin for their military bearing to accompany a musical program at an American Red Cross ... Bunyan, 104-01 ... Corporal Curtis S. ... les E. Banks, 155 ... York City, serv- ... Private Clifden ... Mr. and Mrs. Samuel Bunyan, ... 32nd Avenue, Corona, played ... for the queen, and Corporal ... Banks, son of Mr. Charles E. ... West 177th Street, New York ... ed on Her Majesty's Guard ... "It was a thrill to play for Her Majesty," ... craft supplies to advanced air bases in ...

FROM AN ALL ... of the New York City ... Mary of England, during ... Club recently.

City Symphony at the City Center in three one-hour performances, Thursday and Saturday, December 21-23 at 3 p. m. and Sunday, December 24 at 11 p. m., this last ending with the chiming of the bells to usher in Christmas. Sixty school children will tell the story of the Birth of Christ in pantomime, directed by Anita Zahan, who studied with Isadora Duncan. The symphony will give excerpts from the "Christmas Oratorio" by Bach, and the Collegiate Chorus of 70 voices, directed by Robert Shaw, will sing Christmas folk music of many lands. Sets and costumes by Robert Edmund Jones. Moderately priced seats at City Center.

12-23-44

MATTHEW CARNAN, baritone, in recital at Times Hall, 240 West 44th St. Sunday, January 14, 8:30 p. m. Rudol Schaar at the piano.

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THE AMERICAN NEGRO Opera Company gave a highly commendable program in the YWCA Auditorium last week, with soloists and chorus in excerpts from Traviata, Aida and Pagliacci. Some of those who appeared were, Bertha Baker, Oscar Griffin, Wilson Woodbeck, John Eckles, Mabel Alexander, Ethyl Wise, Robert Alexander, Jasper Jackson, Robert Wheeler, Alberta Jackson, Louise Martelly, and the ANOC Ensemble. Virginia Harris, president; Frederic Vajda, director and SiLita Haley, manager.

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THE NATIONAL NEGRO Opera Company, Mary Cardwell Dawson, founder and manager, held a meeting at the Abyssinian Baptist Church last week to interest friends in supporting the company, and aiding young artists for proper musical education as well as assuring contracts to opera singers. "We hope to set up a school and theatre in New York where we can have a home", said Mrs. Dawson. Speakers were, Lawrence Freeman, composer; Nathan Copeland, lawyer, and John L. Perry, deacon of the Abyssinian Church.

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FOR THE FIRST TIME in Louisville's history, Negroes had seats on the first floor of the Memorial Auditorium, when Marian Anderson gave a concert there recently.

12-23-44

JESSYCA DIVERS, coloratura soprano, gave a recital at Morris Brown College in Atlanta, Ga., last week and was warmly received by a large audience. She has the degree of Master of Music from Northwestern University and is choral director at Morris Brown. Grace Burley was accompanist.

• • • •

THE SENIOR USHER Board of Hood Memorial A. M. E. Zion Church presented a group of young artists in a Benefit Concert December 3. Those appearing were, Lyllian Elmore, soprano; Purcell Harris, violinist; Frauline Alford, reader; Adena Hinton, accompanist. Rev. Benjamin J. McClellan, minister.

• • • •

A PRE-CHRISTMAS Musicale was given by the Youth Choir of St. Mark's Methodist Church last Sunday afternoon at Vesper Service. LaVerne Gaither, John Hill, Samuel Kippins, Phoebian McCarthy and Florence Wills assisted at the organ. Van S. Whitted, director.

• • • •

CHRIST COMMUNITY Church presented Irene Thompson, lyric soprano, in her first New York recital Sunday afternoon, December 10. Her teacher, Emilo Roxas, has coached many prominent singers. Hattie Wilson, accompanist. Rev. G. C. Violene, minister.

• • • •

KEEP TUNED TO WNYC for special Yule programs from Sunday, Dec. 17 through Dec. 23. SATURDAY, DEC 23, 8:30 p. m., Coleman Brothers Quintet in Spirituals for Christmas, "Didn't It Rain", Let the World See Jesus In Your Life" and "There Is A Bright Side Somewhere."

12-23-44

A SET OF CONCERT-BLUES by Langston Hughes is attracting the attention of the smart set who frequent Hotel Duane's Blackamoor Room. The poems were set to music by Herbert Kingsley, well known composer, and sung by Portia Morrow, singing actress. Decca will soon make a recording of them in album form.

• • • •

THE EIGHTEENTH ANNUAL Christmas Carol Concert of the combined universities, Atlanta - Spelman - Morehouse, was given in Sister's Chapel, Spelman College Campus, Friday and Saturday evenings, December 15-16, by choral groups from each of the colleges. A mixed chorus of 80 voices; Morehouse College Glee Club (40 men's voices), and Spelman College Glee Club (105 girl voices). The program included 18th century carols, chorales and Negro Christmas spirituals. Kemper Herreld, director.

Dolores Calvin Wins Music Award

The Call Kansas City, Mo.

By EARL A. BALLARD

NEW YORK CITY. — Sixteen year old Dolores Calvin was elated this week when she received a Special Prize at Carnegie Hall awarded to her by Dr. Rudolph Ganz, conductor of the Young People's Philharmonic concerts and president of the Chicago Musical college, for excellence in notebook. Dolores has won an award in previous concerts. Only last year, she recevied a medal for the best notebook in her age group and before that was honored with four ribbons. The Special Prize was a book entitled, Musical Encyclopedia by Deems Taylor.

5-5-44

For her prize-winning notebook, Dolores chose as her subject, "Music and the War" and entitling the book "Of Thee We Sing," dedicated it to the people of the invaded countries whose music has been trampled on and blotted out by Germans. She included a preface concerned with the music of past wars and bringing it up to the present day, described what songs meant to the fighting men of the United Nations. As a conclusion, Dolores wrote several pages of what she believes will be the kind of music after the war—the kind of music composers will write about.

Freita Shaw, Singer, Formerly Featured In Movies, Entertains for Soldiers

The Call Kansas City Mo.

By VERNA ARVEY 10-20-44

HOLLYWOOD. — (CNS) — Outstanding among contributions made to the war effort by individual civilians is the work of Freita Shaw, soprano and former choir director, who for several years now has undertaken to give the soldiers stationed in the Southwest a bright memory to take out of the country with them, most of it at her own expense without expectation of financial remuneration.

10-20-44

Miss Shaw will be recalled as the leader of the choirs that sang in many pioneer motion pictures, among them "The Southerner" with Lawrence Tibbett; "Imitation of Life;" "Operator 13" and "I'm A Fugitive From a Chain Gang." For the latter picture she also wrote the music. She and her choir did the first voice "doubling" for white stars that was ever done in motion pictures, her voice often being used in the old days as a "double" for Betty Compson's. Her choir also sang in the West Coast production of the grand opera, "Emporer Jones" starring Lawrence Tibbett.

In South Los Angeles, where Freita Shaw lives, the government stationed the first troops to come to the entire area. It was a long way to the heart of the city; to get there the men had to pass all sorts of gambling establishments, and so on. Miss Shaw, her husband and neighbors (among them Mrs. Clyde Levy) recognized the need for constructive entertainment closer to the encampment, so they persuaded headquarters to let them start a USO center there. 10-20-44

These energetic people then got together, renovated a building, entertained soldiers every night at their own expense and in more than a year had served over 5,000 soldiers. Through their efforts a survey was made and finally a national USO was established to serve the soldiers in the area. Their whole aim was to give the soldiers the companionship their parents would want them to have while in a strange city. Since then Miss Shaw has received hundreds of letters from servicemen overseas, thanking her for the good memories of America they took with them, thanks to her efforts—memories that sustained them in their hours of stress.

Junior hostesses and to form, with her, units which were the first in the area to do mobile service—that is, to travel to sections of the country where soldiers were stationed. The girls all had to attend at least seven out of ten lectures on good grooming, becoming conduct and so on. The mobile service units are still much in demand in the Southwestern states. The girls are glad to lend their services and the army is glad to have such wholesome, pleasant girls come to dance with the men. Miss Shaw also opens her own home weekly to groups of servicemen and smaller groups of junior hostesses for informal parties.

ANOTHER RACE BARRIER FALLS

Defender — Chicago, Ill. 12-23-44

The other night in New York's Carnegie Hall, history was made by Dean Dixon, a 29-year-old Negro youth who has attained heights in classical music never before reached by any Negro.

His achievements in conducting such world-famed orchestras as the New York Philharmonic and NBC Symphony dimmed before his newest feat—organizing perhaps the first ranking interracial orchestra in America, which made its debut in Carnegie Hall.

Dixon's accomplishments come in a field which is virtually new to Negroes. Because opportunities were limited by racial prejudice, few Negroes ever ventured into classical music although they were well qualified.

Typical is Pianist Art Tatum, whom the great Sergei Rachmaninoff once said could take his place among the top pianists in the world with the proper training. Two violinists, Joseph Henry Douglass, son of the great abolitionist, and Clarence Cameron White won widespread renown but color bars kept them from playing with the top orchestras of America.

In Europe several Negro classical musicians won fame, including Saint George who back in the late 18th Century whon acclaim in France as a violinist and composed one of the first string quartets.

12-23-44

Now that Dixon has broken the ice in the classical field and opened the doors to Negro musicians through his interracial American Youth Orchestra, we may expect swift development of many colored musicians who hitherto were restricted to jazz.

Dixon's new orchestra is a happy omen of another color barrier in American life which has been smashed by common sense and Negro tenacity and ability.

County Basie First in Texas Station Music Contest; Tommy Dorsey Second

AUSTIN, Texas. — Count Basie, the sepia "Jump King of Swing," was the decisive winner in a band popularity contest conducted by Dick Lyon on his "Turntable Request" hour, most popular evening disc show in Central Texas, which is heard five evenings weekly via KTBC, CBS affiliate, Austin.

The poll, which ran for three weeks, found Basie rolling up 3,474 votes to top his closest competitor, Tommy Dorsey, whose 2,925 tallies landed him the runner-up ... Capt. Glenn Miller's fans chipped in with 2,709 votes for the now khaki-clad maestro, while Harry James wound up the big four.

Basie's records have long been the most popular requests from KTBC listeners, and Lyon declared the poll's outcome was no surprise to him. The disc show is beamed primarily at the numerous army camps in a 100 mile radius of Austin, as well as to students and army and navy trainees at the University of Texas in this city.

Erskine Hawkins, whose platter of "Don't Cry Baby," has been one of the biggest favorites in this area, tallied ... votes to wind up a powerful fifth and proved the poll's major upset. Benny Goodman, Duke Ellington, Artie Shaw, Woody Herman, and Charlie Barnet snared the sixth through tenth positions in that order.

Bob Crosby, Kay Kyser, Vaughn Monroe, Jimmie Dorsey, Sam Donahue, Louis Jordan, Paul Whiteman, Charley Spivak, Guy Lombardo, and Sammy Kaye comprised the "second ten" in 11th through 20th places, in that order.

Worthy of note is the fact that three sepia bands—Basie, Ellington and Hawkins—were backed by a tremendous following in the poll. Strictly sweet bands were lost in the shuffle, as swingsters grabbed off everyone of the top ten spots.

A total of 103 different bands, from Basie and the Dorseys to Cugat, Kostelanetz, and Al Dexter were represented in the voting.

The Call 5-19-44

40a-1944

Marian Anderson Triumphs In Recital In Hollywood

Defender—Chicago, Ill.

7-29-44

By IVAN HAROLD BROWNING

LOS ANGELES—Again Marian Anderson breezes into Los Angeles just in time to give another of her truly marvelous programs at the famous Hollywood Bowl and if I attempted to comment at length on her success last night, I'm sure the papers could not possibly spare the space; however, what more can one say (about this most unusual human being) than has already been said numbers of times; yet there is always just a bit more that may be added after hearing her in without a doubt the greatest setting and the most beautiful audience she has ever sung to.

Those of us who were privileged to hear her last night beneath God's Heavenly lights, accompanied by the wonderful Hollywood Bowl orchestra conducted by Dimitri Metropoulos will have something to talk about and dream about the rest of their lives. To me and many, many others she really sounded like a soprano but of course she used her great contralto velvet qualities as well and thrilled the twenty-five thousand people like they have never been thrilled before.

Miss Anderson was regal in the arias from the earliest opera composers Monteverdi and the later Verdi. She sang three Brahms lieder with orchestra in the last half of her program and gave two Negro spirituals beautifully orchestrated by Harold Byrns for encores.

7-29-44

Is Outstanding

As usual all of her numbers were sung with rare attention to musical details proclaiming the really outstanding lieder singer. I could not help from being annoyed during her second group of songs by a number of persons moving down in the aisles in order to hear her to a better advantage which reminds me of the fact that without a microphone in a place the size of Hollywood Bowl it is definitely impossible for the human voice to be heard back into the hills which are a part of this (nothing like it in the world) amphitheatre.

After the program we went backstage to see our charming friend along with many celebrities including Dr. Alain Locke, well known educator of Washington, D. C. Miss Mildred Blount, noted milliner; Rev. and Mrs. George Garner and hundreds of autograph seekers; however it was impossible for everyone to get close to Miss Anderson but she (as always) was most gracious and obviously delighted seeing as many as possible. Leaving early next morning for Mexico City, once more we in California have been highly lifted into the realm of Marian Anderson's world which must be a paradise for a soul as lovely, as sweet and as beautiful as hers and with that thought in mind, I most sincerely trust that the Hollywood Bowl officials will never (again) use this great artist's appearance in Los Angeles to start their segregated seat system which definitely was indeed quite obvious last night.

7-29-44

N.Y. Amsterdam News 11-18-44

The smiling faces of Langston Hughes, John Boule, the sensational new singer and Chappie Willet (at the piano) indicate the kind of reception their new song "Let My People Go—Now!" received when it was introduced at the new George Washington Carver School, 157 West 125th Street last Friday evening. They had just finished autographing more than 100 copies of the song purchased by those present. The song is published by the Text Music Publishing Company, 156 West 44th Street, New York, a Negro-owned concern.

11-18-44

Classic Music Recital in the South Pacific

N.Y. Amsterdam News 11-18-44

N.Y. Mirror

By S. SGT. GERALD D. GORDON

(A Marine Corps Combat Correspondent, formerly of the Washington Bureau, United Press.)

SOMEWHERE IN THE MARSHALLS, (Delayed)—They gave them classical music and Marines here not only like it, but asked for more. The musicians were two Negro Marines, attached to an all-Negro Leatherneck defense battalion. At the piano was Platoon Sergeant Charles P. Rhineheart, Jr., of Waterbury, Conn. Pfc. William A. Smith, of Philadelphia, furnished the vocal refrains.

The concert, which was held at the Red Cross shack, was advertised as strictly classical—no boogie-woogie—but the shack was filled to overflowing, some even standing outside and the crowd kept calling for more. The repertoire consisted of everything from Debussy to Shostakovich with a light sprinkling of Jerome Kern and a few semi-classical numbers.

Rhineheart received his musical education at the Yale University of Music, and has given numerous recitals before entering the service and after. Smith was service director of Gimbel's Department Store Choral Society in Philadelphia and broadcast over KYW, WCAU and WIP, all in Philadelphia. In 1942 he won the Marion Anderson Prize, given by Miss Anderson each year to enable talented Negro men and women to continue their studies.

Rhineheart is the son of Mr. and Mrs. Charles F. Rhineheart, Sr., of 223 North Elm Street, Waterbury. Smith is the son of Mrs. Ruth E. Smith, of 339 North Redfield Street, Philadelphia.

Freddie Jackson, Film Star, Stationed At Ft. Huachuca

Defender—Chicago, Ill.

7-29-44

FORT HUACHUCA, Ariz.—Entertainment prospects at Fort Huachuca, Ariz., brightened recently when Pvt. Freddie Jackson was transferred to the special services unit of which his brother, Pfc. Eugene, is a member. Both boys are accomplished musicians and actors, having done work in numerous Hollywood productions. Eugene, who has completed 20 years in motion pictures, is currently featured in "Broadway Rhythm" and both lads have roles in "She Married a Stranger" and "Atlantic City." They found time during a recent furlough in their home town, Los Angeles, to work in the last two productions.

Eugene began his screen career at the age of seven as a member of the "Our Gang" comedy cast and has been acting ever since. He and his brother are both members of the post military band and Freddie is the drummer with Eugene's swing combo, "The Chow Hounds," a favorite with Ft. Huachuca GIs. In addition, the brothers team with fellow soldier Maceo Anderson to form the comedy team of Maceo and Jackson which is a "must" at the camp's War Bond rallies. They were recently featured on a program that raised more than $72,000 in bond purchases.

7-29-44

Eugene and Freddie are the sons of Mrs. Lillie B. R. Baker of Los Angeles who is as active in civilian life as her versatile sons are in army circles. Besides holding a first lieutenant's commission in the Citizens Communication Corps, Mrs. Baker is a senior USO hostess, church worker and prominent in Los Angeles Red Cross work.

New York GI Composer Scores in Guadacanal Presentation of Song

(ANP) — The dark-haired Red Cross girl walked into the lounge, mounted the stage, faced the room where several hundred men were gathered around the game tables. Outside, a tropical rain beat through the palm fronds, plastered on the roof of the service club.

"Is there a piano over in the room?" I need someone to play for about 10 minutes," she said.

A sailor in a faded blue dungarees and shirt got up, strolled over to the piano bench and began to play. The girl listened, curious. "That's something new, isn't it?"

"Well, yes—it's just something I wrote," he said. His voice was very soft. A few minutes later Ethel MacDonald, Red Cross worker

Head of Unique Music School Proud of Inter-racial Faculty

Afro American — Baltimore, Md. 10-14-44

TOJO WOULDN'T LIKE THIS TUNE

SOMEWHERE IN THE PACIFIC (Delayed)—Marine Pfc. Joe Dickerson of Detroit, Mich., who played the bass violin with some of the leading colored jazz bands in the country, has a new ambition. He wants to play the "Stars and Stripes Forever" on the streets of Tokyo. 10-14-44

Dickerson was a member of and arranger for Earl Hines' famous band before he joined the Marines in July, 1943. He also played with Ted Tinsley, Clarence Love, and Reuben Hughes.

10-14-44

MISS LILLY POPPER

NEW YORK — The Metropolitan Music School, located in an imposing brownstone house at 111 W. Eighty-eighth Street, is the brain-child of Miss Lilly Popper established in 1935 down on E. Twelfth Street, to promote tolerance and racial unity.

The school has a mixed faculty and its student body is becoming more and more mixed. It is run on a co-operative, non-profit basis. After expenses have been taken out of the money collected from tuition fees, what little is left is divided among its teachers.

"That's what our school is like," Miss Popper, the director, told the AFRO. "May I mention here," she said, "that it has been only through the co-operation and sacrifices of our teachers that we have been able to weather a financial storm."

Very Proud of Faculty

The faculty of which Miss Popper is very proud includes Wallingford Riegger, contemporary composer; Dean Dixon, conductor; Teddy Wilson, who teachers jazz improvisation; Aubrey Pankey, baritone, teacher of voice; Sieg-fried Landau, Sam Morgenstein, Sterling Hutchins and many others.

Miss Popper is proud of the musical training the school offers, and she's equally proud of its mixed faculty. "You know," she said in a recent interview, "our school is not like some music schools that put one colored member on the faculty and then feel their conscience is clear."

Miss Popper describes herself as a "Jewess, whose mother had to leave a home for the aged in Germany at the age of 80 years," and that she feels extremely, strongly about Fascism and everything that leads toward it.

A Cosmopolitan Institute

The school offers training for children, as well as the standard music for advanced students and adults. It moved to its present location three years ago, she says, "because we wanted to be in a more residential neighborhood, where children would be attracted, regardless of age, race, color or creed."

The school offers a series of special courses devoted to the establishment of unity and tolerance. "Yes, we are very happy to tell you that Mr. Dixon, Mr. Pankey and Mr. Wilson are on our staff, and if we, in our small way, can help in promoting tolerance and racial unity through our work, we will be very happy," she said. 10-14-44

The school bulletin explains that: "Every teacher on the staff has a thorough background in progressive education and is a specialist in his own particular music subject, and the school is progressive both in teaching methods and social outlook."

Students come from every walk of life, from factories, trade unions, schools and the profession. Miss Popper believes that the school has made a "definite contribution to the welfare and cultural growth of New York City."

— E. B. Rea.

Marian Anderson Is Sublime In Artistic Recital

St. Louis Argus
St. Louis, Missouri
10-13-44

Marian Anderson's rare gift of song was beautifully presented Monday night in a recital which left no sublime feeling of the soul unexpressed, from the noble sacrifice of the lover in the aria "Divinities Du Styx" from "Alceste" by Gluck, to the sheer joy of "Spring and Love" by Sigmande. Her concert included only two operatic arias, being given over to pure-song in which she excells, for Marian Anderson is pure-song incarnate. She prefers the sincere expression of feeling shared by her audience, to vocalise and coloratura which appeal to only a few. To her music is a language—a communication of the sublimest feeling and she does not sacrifice this aim to drama. She is not an exhibitionist but is an artist who can perform coloratura with ease, as she did in "Humble Fille Des Champs" from "Charles VI" by Jacques Halevy, an eighteenth century composer.

Her German Lieders were sung with rare beauty both of voice and of feeling. This group was composed of four of the loviest songs of Robert Schumann, "Der Arme Peter" (Poor Peter), "Der Nussbaum" (The Nuttree), "Stille Tranen" (Silent Thoughts) and "Fruhlingsnacht" (Spring Night). Those of us, who were at first disappointed to find no Schubert on her program, were delighted when she rendered his beautiful "Die Forelle" (The Trout) as an encore.

Her program was characterized by selections of rich tone, color and varied feeling giving full voice, rich in its timbre and expression to her beautiful range from its highest tones to her low rich contralto notes of unexpected depth.

Her program closed with a beautiful group of Negro spirituals, sung with noble art, devotion and sincerity that has made them known, understood and loved in the world of fine art. Here she was as natural in her expression as the folk-people from whom our songs arose. She infuses such art into their expression that there is always kept their natural beauty and their religious purpose and sincerity.

Most artists close their concerts at will, but no audience will leave a Marian Anderson concert until she has sung Schubert's beautiful "Ave Maria" which she has made immortal. This was her concluding of many encores and formed an appropriate close of an evening of beauty.

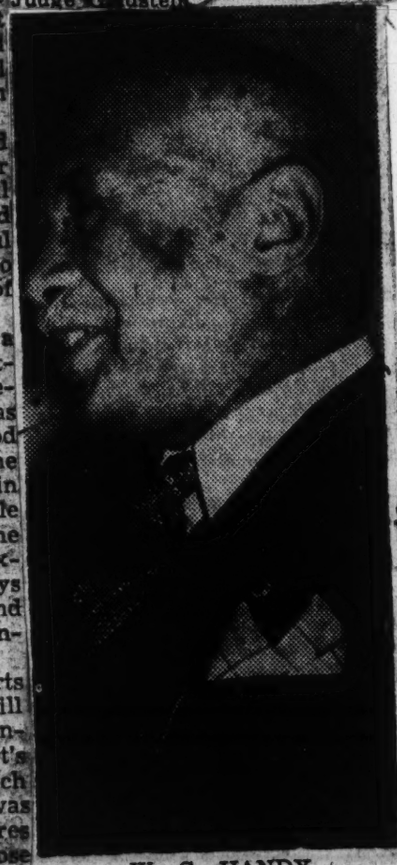
By R.G.D.

Notables Fete Famed Composer

Pittsburgh Courier
12-2-44
By IZZY

NEW YORK—Exactly one year after its original schedule date, the Negro Actors' guild and friends of W. C. Handy tendered him a birthday testimonial dinner last Sunday night. First planned in honor of the noted composer's 70th birthday, the celebration was forced to be postponed when he met with a serious accident which kept him bedridden for some months, but went through as scheduled on the occasion of his 71st birthday.

The dinner was held at the Grand Street Boys' club, and was attended by a host of prominent persons. After dinner speakers included men prominent in many walks of life, and some of the most silver-tongued orators of the city. Former Mayor Jimmie Walker, who was scheduled to be toastmaster, was unable to be present due to illness, but Alan Corelli, executive secretary of Theatre Authority, and one of the founders of the Negro Actors Guild, was an able substitute. Speakers included License Commissioner Paul Moss, Dave Elman of the Hobby Lobby radio show, Elmer Carter, Gene (ASCAP) Buck, Harry Hershfield, Joe Laurie, Jr., Leigh Whipper and Judge Goldstein.



W. C. HANDY

"CREDIT TO U. S."

In paying tribute to Mr. Handy, who besides being the composer of the immortal "St. Louis Blues" and many more which tagged him "Daddy of the Blues," is also the treasurer of the Negro Actors' Guild, Commissioner Moss spoke of him as "a credit to the city of New York, and even further as a credit to the United States of America." Joe Laurie, Jr., in his speech called him the "Shakespeare of the Blues."

Mr. Handy was presented two gifts, one a set of rawhide traveling cases, with a briefcase to match. The other was a 14-kt. gold money clip with his name and address engraved on one side, and the first four bars of the "St. Louis Blues" on the other. After the speeches and presentation were over, Lucille Hegeman sang the world-famous "St. Louis Blues," and Lillian Brown Evans sang some of the other blues numbers which have made him famous.

Among those who tendered their presence as tribute were Canada Lee, Langston Hughes, Carl Van Vechten, Dooley Wilson, Hall Johnson, J. Rosamond Johnson, Will Vodery, Harry T. Burleigh, Mrs. Charlotte Hawkins Brown, Andy Razaf, J. C. Johnson, Lucky Roberts, and cast members from both "Carmen Jones" and "Anna Lucasta."

'Unsung Americans Sung'; Spotlights Famous Negroes

Courier / Pittsburgh / 11-4-44
By IZZY

NEW YORK—In an attempt to bring to the knowledge of those who might never otherwise know, the numerous unknown Negroes who have made contributions to the American way of life, W. C. Handy, noted father of the blues, has compiled a new book, "Unsung Americans Sung," which has just been put on the market by the publishers.

The book is something of a departure in that it immortalizes these great Americans by means of song, besides containing short biographical sketches of the great colored [illegible] and [illegible] are by such [illegible] composers as Handy himself, James Johnson, Andy Razaf, Henry Troy, Spencer Odom, J. Russell Robinson, Clarence Jones, Joe Jordan, Charles Cooke, George Bullock, Jean Stor, Luckey Roberts, Bubie Blake, Olive Handy and a choir arrangement by Hall Johnson. There is also a reprint of Handy's "Memphis Blues."

Among those who are honored in the book are Frederick Douglass,

SYMPHONY HAS LUCKY ROBERTS

Defender — Chicago

NEW YORK—(ANP)—"Luckey" Roberts, the well known composer and orchestra leader, has a new honor thrust upon him. On Aug. 2 he will appear at Robin Hood hall with the Philadelphia Symphony orchestra as one of the guest soloists with the [illegible] his own [illegible] Writers of [illegible] vited to appear night by the Philadelphia Symphony orchestra. Mr. Roberts was the only Negro among the members

The People's Voice, N.Y., N.Y.
12-16-44

Youth Orchestra Debuts With Dean Dixon at Head

With accent on the moderns though not neglecting the classics, The American Youth Orchestra, under Dean Dixon, conductor, will make its debut appearance in a concert at Carnegie Hall, Saturday evening, December 16th, giving young people a chance to play and hear good music of their own making. Orchestra programs will be divided between the old and the new. Young composers will be given an opportunity to have their compositions heard. Soloists will be encouraged from within the orchestra and request compositions of listeners as well as those of orchestra players will those of orchestra players will be honored.

Vivian Rivkin, brilliant young American pianist, will appear as soloist.

Sponsors of the American Youth Orchestra are: Bruce Walter, Yehudi Menuhin, Gregor Piatigorsky, Wilfrid Pelletier, Paul Robeson, Aaron Copland, Mrs. Charles Guggenheimer Oscar Hammerstein, 2nd; Henry Simon, M. Lincoln Schuster, Leonard Bernstein, Fannie Hurst, Magistrate Anna M. Kross and many other prominent musicians and music lovers.

Last spring Mr. Dixon sent out a call for young musicians to join the American Youth Orcestra. To insure true democratic procedure, the conductor sat behind a screen so that he was unable to see the musician who was playing. In this way orchestra members were selected, not on the basis of race, creed, color or sex but only by their ability as musicians. For the first time, both men and women, Negro and white, were given an equal opportunity to play in one orchestra. Today the orchestra is composed of young men and women whose average age is 20.

The American Youth Orchestra is enlisting the support of everyone interested in good music. The concert on December 16th is being given for the benefit of the future activities of the orchestra which already include several engagements at soldiers' hospitals and embarkation centers.

Los Angeles Tribune
12-23-44

Accuse Duke of neglecting patrons

LOUISVILLE—Duke Ellington was severely criticized in a recent issue of the Louisville Defender by theatrical writer Brazzie Tobin for what the reporter considered neglect of the patrons of a dance, played by the Ellington band here.

Called a "slouchy host" Ellington was accused of arriving an hour and a half late for the dance and of playing only 16 tunes throughout the night; this despite the fact that most of the dancers who paid $1.50 a head, turned out to hear the band leader, himself, at the piano, the Defender writer said.

Winni Johnson, Ellington's vocalist, was also absent from the bandstand more often than she was on, Miss Tobin continued. Ellington was further accused of being a bad sport and of at first refusing to announce Louis Armstrong as the next attraction.

Los Angeles Tribune
12-9-44

Miss Anderson on 10th concert tour

NEW YORK—Marian Anderson, the Philadelphia girl who has risen, honor-laden to the heights of song, is celebrating her 10th American tour with this concert season.

In 9 American concert tours Miss Anderson has traveled more than a quarter of a million miles, sung 850 concerts in 375 cities for more than 3,000,000 listeners, leaving out of account the millions who have heard her on her numerous network broadcasts.

Two of these 850 concerts were in the White House, once for the President and Mrs. Roosevelt, a second time for the Roosevelts and their royal guests, King George and Queen Elizabeth of England, during their visit to this country.

A third was the momentous Easter Sunday concert at the Lincoln Memorial in Washington, when, sponsored by an imposing list of leaders in America's national life, she sang for 75,000 listeners under the sky and uncounted thousands more at their radios. This event, America's answer to the discriminatory policy of the Daughters of American Revolution who had barred the Negro singer from Constitution Hall, thus occasioning the resignation of Mrs. Roosevelt and other notables from the DAR in protest, has been commemorated by a mural in the Department of Interior Building in Washington.

A fourth newsworthy concert in Miss Anderson's record was the one she finally sang in Constitution Hall in March, 1942, for the benefit of United China Relief, before an unsegregated audience.

12-9-44

The Nation—New York

Pittsburgh Courier Penn.

IT'S A GOOD DEAL—And we're not humming in our wigs, either. For suave Larry Steele, composer of the song by that name, goes into the Apollo theatre in New York beginning December 16. Larry is a top producer-emcee. The deal at the Zanzibar club in New York is still good because the Delta Rhythm Boys open there on December 1 . . . but! King Louis Armstrong and his orchestra open at the same spot on the same date. Louis is still kingpin of trumpet artists, having pioneered many of the effects now being used by many hornmen in music.

12-2-44

The People's Voice

HEADLINES Footlights

N.Y., N.Y.

By JOE BOSTIC

Rating the Passing Show

12-16-44

Most Controversial Songstress: BILLY HOLIDAY. I've never met anyone who was passive about Lady Day's vocal style. Either they rave about it with a worshipful enthusiasm that will tolerate no qualification or else they dislike it with a fury that borders on maddening rage. Me, happen to be one of her hooray legion. Do you mind?

* * *

Most Sensational New Act: KING COLE TRIO. This smooth triumverate of music makers have come zooming across the musical horizon of public adulation like a comet because they came up with an engaging singing style plus being three fine instrumentalists, all of which is a deserved tribute to the musical genius and creative showmanship of leader Nat Cole.

Nat Cole

* * *

Most Appealing Male Vocalist: Tossup between BILLY ECKSTINE and TREVOR BACON. Perhaps Billy has something of an edge in his appeal to the femmes by virtue of his looks but Bacon overcomes this advantage with his superior showmanship. However, the Pittsburgh chirper in front of a full-sized band is showing some of the greatest grosses being rolled up, so it looks like that's the payoff.

* * *

Most Creative Musical Aggregation: DUKE ELLINGTON's crew is miles ahead of all his contemporaries in the matter of creating ultra modernistic and futuristic patterns of tone magic.

* * *

Most Exciting New "Single" Act: TIMMIE Rogers, who has given the vaudeville stage a refreshing new routine that it at once sophisticated and hilarious. More significantly, the avid enthusiasm and applause which greets his performances spells the death knell for the claim that Negro comedians must limit themselves to the portrayal of ignoramuses in cork whose sole interests are crime, debauchery and sex.

* * *

High Point Of Pathos: The spot in the Duke Ellington revue when blind AL HIBBLER intones the hauntingly poignant lyrics of *I'll Be Seeing You.* Throughout his singing turn every effort is made to sell him on his merit as a singer and to play down his affliction. Everybody knows and correctly sends up a silent cheer for his courage. But then the opening bars, "I'll be seeing you in all the familiar places, etc.", and the full weight of the tragedy descends on the audience. At this point many of the less restrained women weep unashamed. And here and there you see a male dab a furtive hankie to a slightly dewy eye.

* * 12-16-44

Best Dancer: BABY LAWRENCE. The Baltimore youngster is without a doubt the number one man in the contemporary dance field. There isn't a dancer around who can match steps with him. Final proof of his superior ability is the fact that every dancer (except, of course, the old-timers who jealously recent the advent of any newcomer) on the boards unconditionally hands him the palm.

* * *

Most Popular Public Figure: JOE LOUIS. The heavyweight champ is all by himself in public appeal. There isn't another Negro figure currently in the public eye who can even make a contest of it. Such adulation must be deserved to paraphrase a commercial catch phrase.

* * *

Tops Among The Lady Piano Players: 1—MARY LOU WILLIAMS; 2—HAZEL SCOTT; 3—UNA MAE CARLISLE. Again there be room for discussion but Miss Williams' selection at the top of the heap seems to meet with unanimous approval both by the laiety and the trade. Clincher seems to be that she gets the nod of the other pulchritudinous plunkers. Scott is a thoroughly accomplished artist and but for the limited opportunities offered Negro concert pianists she might easily have reached her full stature is the field for which she is trained. As it is she's made a rousing success of her switch into the boogie-woogie field. Carlisle also is a well equipped musician with plenty of formal training. However, the division of her work into singing and songwriting as well as playing has precluded her specializing in the playing end and therefore her work suffers somewhat.

Ann Robinson Inked for "On the Town"

12-9-44

NEW YORK—Ann Robinson, whose inimitable style of singing has won recognition for her, returns to Broadway next month when "On the Town" opens at the new International Theatre. Last year Miss Robinson re-

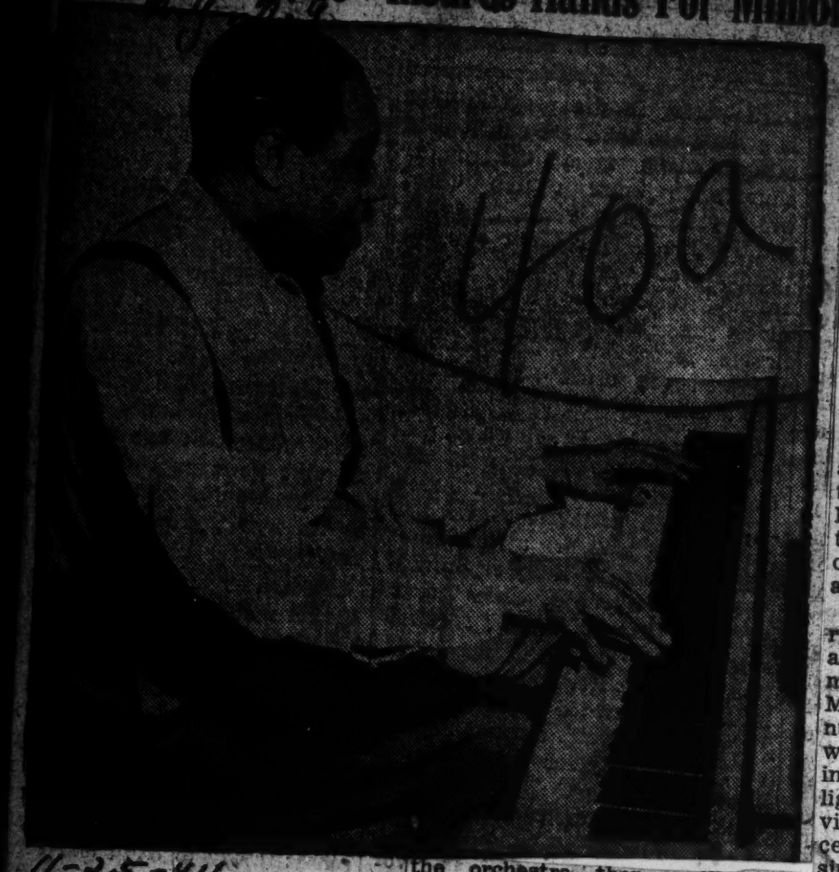
Ellington time featured on "The Feeling Is Mutual", new KHJ-Mutual Don Lee musical program heard Tuesday, from 10:45 to 11 p.m., PWT.

[illegible] notices for her performance in Leonard Sillman's "New Faces." Since then, for the past six months, she has toured the country with the USO Camp Shows, entertaining members of our armed forces. 12-9-44

New Duke Ellington time "Feeling Is Mutual"

[illegible] Duke

"King Of Ivories" Insures Hands For Million



11-25-44

The magic hands of the master maestro, Duke Ellington, whose very name is synonymous to perfection in music, have been insured by the renowned firm, Lloyds of London for the staggering sum of $1,000,000. Edward S. Harris, resident of Chicago, issued the policy that has attacked a fortune to the hands from which such masterpieces of song have come, such as "Sophisticated Lady," "In My Solitude," "Caravan" and many others that strike an immediate response in the hearts of music lovers.

After his smash appearance in Windy City, the Duke and his sensational band invaded Baltimore for a week's engagement at the Royale Theatre. He has an engagement at New York's Apollo Theatre for a week beginning November 24.

(From Late Edition of Yesterday's Times.)

DEAN DIXON LEADS YOUTH ORCHESTRA

N.Y. Times

Negro Conductor Impressive on Debut With New Group—Vivian Rivkin Is Soloist

12-18-44

The stuff of a real conductor was manifested when Dean Dixon, the Negro batonist, appeared with the American Youth Orchestra, the orchestra then making its debut, last night in Carnegie Hall. If Mr. Dixon fulfills the promise of this concert, he is going to be one of the leading talents among our young conductors of the present day. His performance of Beethoven's Seventh Symphony could occasion a few minor reservations, but none of these would condition importantly the fact that he is a musician of temperament and sensibility to his fingertips, of high intelligence, and with the qualities of leadership and control which make an orchestra play.

There was not an insensitive or routine measure in this exciting performance, never the deadly level of a mezzo-forte, nor an instant without musical intensity and the particular energy that inhabits Beethoven's music. Sometimes there was a disposition to search for contrast, and the tendency to take tempi a fraction too fast, which applies not only to the famous allegretto but to the scherzo —presto though it is marked—and the jocose finale.

12-18-44

This was hard for the youthful orchestra, devotedly and intrepidly as it followed the leader's beat; it made it the more difficult to get the full force of the Beethoven accents in quick passages and the ruggedness that inheres in certain phrases. But it should be added that all tempi were proportionate and logical in their kind, that it was evident Mr. Dixon knew exactly what he was doing, and why. It is the strongest tribute to his interpretation to remark that it carried conviction with it—that one argued with one's self after it was over, and not while it was going on.

The orchestra is best in its strings, not so expert in its wind section, in spite of some good solo playing, and we get the impression that Mr. Dixon at this phase of his career—which, we understand, is that of a young man in his twenties—knows his strings better than any other part of the orchestra. They sing; they have subtle nuances from a very pianissimo, which sometimes lacked edge, to a brilliant fortissimo at the other end.

Two new compositions were played—or at least given first New York concert performances—an entertaining and unpretentious "Suite dansant" of Nicolas Rakov, which knew where it was going, and a longer, less compact or integrated score of Richard Mohaupt. He calls it "Townpiper Music." The thought is of the town pipers, the civic musicians of an earlier day, and their street performances.

Soloist of the evening, royally received by the audience, was Vivian Rivkin. She played one of the most beautiful and original of the Mozart piano concertos, the one numbered 482 by Koechel, and this with intelligence and musical feeling; though with a tone sometimes light and thin—which is never advisable, even in Mozart, and a conception not the most mature. A sincere and gifted musician, certain to develop.

O. D.

Dorothy Maynor Guest Star For Sixth War Loan Concert

Philadelphia Tribune

12-2-44

The Philadelphia Orchestra, under the leadership of Eugene Ormandy, and with Dorothy Maynor, famed colored soprano as guest star, will be heard in concert in Convention Hall in the interest of the Sixth War Loan on December 13.

Third in a series of outstanding special events staged here to spur the sale of war bonds, appearance of the noted musical organization will be the highlight of the final week of the campaign which terminates December 16.

Admission to the concert will be exclusively through the purchase of war bonds. Tickets, which may be secured with the purchase of "E" bonds, are on sale in department stores, specialty shops and in each of the 12 district headquarters throughout the city.

Continuing to feature district activities is the appearance of the Donutmobile, giant mobile baking machine which dispenses free doughnuts on the spot to those who purchase war bonds. The machine, which has a capacity of 66,000 donuts an hour, will be stationed at prominent neighborhood intersections through December 2.

—— A Colored Judge ——

When God said to the angels, "let us make man" He then made him and gave him a wonderful start, with everything to work wit h, so that from righteousness he need never depart.

White Band Plays For Dixie Negroes

New York Amsterdam News

ATLANTA, (ANP)—There was much lifting of eyebrows and predictions of dire things to happen when Georgia Auld and his orchestra, an all-white Columbia Broadcasting System unit, appeared to play for a colored dance at the New Sunset Casino Thursday night. It marked the first time in history that white musicians had furnished music for a Negro affair, although it is common practice in the south for Negroes to play at most outstanding social events given by whites.

Auld, former tenor saxophone star with Artie Shaw, appeared completely at home in Sunset Casino and was given a warm reception by the hundreds of dancers who thronged the ballroom to hear him. The orchestra was booked by J. Neal Montgomery of the southeastern artists bureau.

Day, Dawn, And Dusk Star At Club, In Movie

Journal & Guide—Norfolk Va.

9-16-44

HOLLYWOOD, Calif.—(ANP)—Adding new laurels to the illustrious achievements of Negro artists in the musical world are, Day, Dawn and Dusk, a harmony trio who made their initial West Coast appearance last month at the famous cafe, Slapsy Maxie's.

Easterners and music lovers in European capitals have been enthusiastic fans of the silver-toned singers since 1935. It was only this summer, however, that they could take time out from extended Broadway engagements to come to California and win the plaudits of the entire film colony and the hundreds of songwriters and musicians in Hollywood.

IN COLUMBIA FILM

Presenting their varied repertoire of songs every night at Slapsy Maxie's, Day, Dawn and Dusk now are devoting daytime hours to a featured singing part in the Columbia production, "Tonight We Dance." It marks their film debut.

9-16-44

In real life, Day is Robert Caver, who was born in Little Rock, Ark., and originally intended to be a doctor. After three years of medical study at Lincoln University, he realized that singing was his real forte and went to New York to study at the Institute of Musical Art, now the Juilliard School. He soon became a member of the noted Hall Johnson Choir, and it was there that he met the other two members of the present trio.

DAWN MISSISSIPPIAN

Dawn is Edward Coleman, who attended Clark University in Atlanta, Ga., and studied piano for years until his work with the Hall Johnson Choir made him decide to concentrate on singing. He hailed originally from Aberdeen, Miss.

Dusk is Augustus Dewey Simons, a native of New York, who started singing as boy soprano at St. David's Episcopal Church.

When they first left the Johnson choir ranks to go on their own as a trio, they called themselves "The Kentucky Singers." They had a record breaking engagement at the Garbo Club in New York, where they specialized in Swedish songs. Early in 1936, they toured Europe, scoring sensational successes at the elite night clubs in Monte Carlo, Nice, Cannes, Rome, Milan, Copenhagen, Stockholm, Liege in Belgium, Amsterdam in Holland.

9-16-44

SANG FOR KINGS

They sang command performances for the King of Sweden the original Broadway production and the King of Denmark. During a long engagement at the couple of years later, he rejoinexclusive Ciro's Club in London, ed Caver and Coleman for an ey met the Duchess of York other extended European tour.

Cozy Cole Writes New Drum Concerto

NEW YORK—Cozy Cole, the dynamic drum star, is writing a new drum concerto, as yet untitled, which he intends to record for Savoy. Cozy was the composer of "Crazy Rhythm," "Paraddiddle," "Drums Ramaqua," "Topsy," which he recorded when he was a member of Cab Calloway's band.

The ace hide-beater's most recent success is his own "Nice And Cozy," just released by Savoy. The Savoy firm will soon release "Stompin' At The Savoy" by the Cozy Cole All-Stars in which Cozy presents a new drum technique, backed by the tenor sax of Coleman Hawkins.

Dean Dixon's AYD Youth Orchestra In Notable Debut at Carnegie

12-20-44 Daily Worker New York

By NAT LOW

Brought into being by the American Youth for Democracy and assembled, inspired and guided by the unquestioned great talent of Dean Dixon, its twenty-eight-year-old conductor, the American Youth Orchestra which made its debut at Carnegie Hall Saturday evening is a rich and noteworthy addition to the cultural life of our city.

That it will become a permanent organization dedicated to bringing classical music to thousands of youths and adults at popular prices is undoubted, for its reception Saturday was one seldom accorded any orchestra. 12-20-44

A capacity throng in New York's musical mecca thundered such stormy approval after each of the four selections, that for some time afterwards hundreds of pairs of hands were red and sore.

And to supplement the excellent judgment of the audience, composed in the main of youths, the city's music critics were as one in the unqualified praise both of Mr. Dixon and the ninety youthful musicians who sat for the first time upon the hallowed stage of the Hall.

The rare unanimous acclaim of the critics was occasioned by many facts, salient among them being that Mr. Dixon is a Negro, that the average age of the musicians on stage—only a handful of whom are professionals—is twenty years; that they were female as well as male and Negro as well as white; that two servicemen in uniform were likewise on stage; and, most important, that the playing was adult in conception and mature in execution.

12-20-44

Yesterday, Mr. Dixon was still receiving messages of congratulations on the concert and told the Daily Worker that he is, of course, anxious to keep this highly promising orchestra together permanently.

"We have another engagement scheduled for February Fourth at Hunter College but after that all depends upon the support the American Youth for Democracy can get for us.

"We feel that such an orchestra as ours is sorely needed to bring classical music to the youth of our city who are so intrigued with the jive idiom. We do not intend to serve as 'competition' for the already existing orchestras, but we do feel that we can serve an important function in the cultural life of our community." 12-20-44

That the American Youth for Democracy will obtain this support from forward looking New Yorkers is certain. The orchestra they and Mr. Dixon have fashioned need not apologize for its extreme youth. Indeed, its very youth is its strength, and in Dean Dixon there has been developed one of the most promising young conductors to come upon the musical scene in many years.

• • •

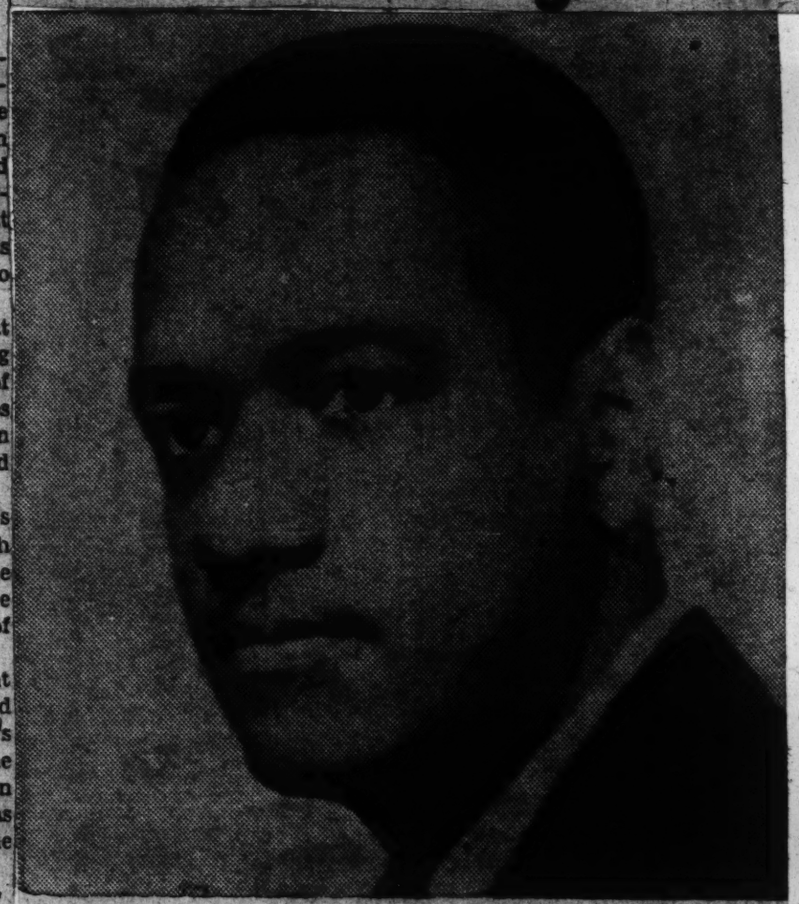
The orchestra played Beethoven's oft-done Seventh symphony, the Mozart piano concerto in E flat Major, No. 22, and two pieces performed for the first time in New York, Nicolas Rakov's Suite Dansante and Richard Mohaupt's Townpiper Music, both of which should enjoy great popularity in the near future. 12-20-44

Mr. Dixon's selection of Beethoven's Seventh may have been questioned beforehand because the work has been overworked considerably. But the verve and inspiration of the young musicians, magnificently controlled and led by Mr. Dixon's impeccable conducting, gave the music a freshness and vigor seldom heard even from most famous orchestras.

This was no tired or jaded performance, for both Mr. Dixon and his youths were animated and excited by the music and translated that electric excitement into every note. The indescribably magnificent slow movement brought cheers from the audience and Mr. Dixon had to take an unexpected bow before he could proceed with the third movement. 12-20-44

The performance of one of Mozart's most beautiful and poetic concertos, the E flat major, in which Vivian Rifkin played the solo, likewise brought repeated ovations for the pianist. The accompaniment of the orchestra during the gentle, limpid sections of the second and third movements when Miss Rifkin made each note sound remarkably clear and true, was without question one of the high spots of the evening. It takes only the slightest jar of the orchestra to upset the delicate balance of this concerto and Miss Rifkin was delighted and inspired beyond measure by the excellence of the accompaniment. 12-20-44

The one flaw noted in the orchestra was the somewhat weak and uncertain horn section but the large string section was a revelation, singing its songs with depth of feeling and mellow, full tones.



DEAN DIXON

Jitterbug Fad Hits France

Afro-American 8-26-44

Parisian Beauties Darken Their White Skins with Powder; Don Zoot Suits as Tan Yanks Approach

Baltimore, Md.

WITH THE AMERICAN TROOPS IN FRANCE. — (ANP) — Swinging away from its characteristic conservative dress, French youth in search of some appropriate expression of anticipated liberation has turned to the colored Americans' way of doing things by wearing zoot suits and jitterbugging.

The "zazou haircut" or "swing haircut" is now a common sight on Parisian boulevards.

The conversion was made here when Allied troops advanced within a few miles of Paris. Applying the dark-colored powders to their white skins which they made universally famous, young French women have also been hit by the zoot-suit craze, originally popularized by America's dark-skinned citizens.

Enter the "Zoot" Girl

Their zoot-suit attire consists of very long, full trousers or plus fours with highly colored blouses. Every zoot girl carries a very long, gaily checkered parasol.

How French youth learned the intricate jitterbug steps still remains a mystery. While their German conquerors have gone on record as opposed to the dance because of its African touch, they have not used any force to discourage its spreading popularity in Paris.

All of this, with the zoot-suit craze included, is merely the expression of the end of four years of gloom under Nazi domination.

40a-1944

Jim Crow Takes Holiday for Anderson's Recital

LOUISVILLE—(ANP)—A conference with the mayor, a booking agent and the manager of the Memorial auditorium resulted in arranging, the first time, for colored to be seated on the first floor of the auditorium for one of Marian Anderson's recitals, Thursday night.

"This is plainly right and just," the mayor stated. "If colored people aren't to be given this privilege of paying homage to one of the greatest artists of their race in a building built at least partly with city funds, I don't know what is right and just."

A colored delegation approached J. H. Thuman, Cincinnati booking agent, last week and made a plea for the seats. Afterwards, the booking agent told the box office employees to reserve some of the seats on the main floor for colored citizens.

Accordingly, they will be seated in two sections of side seats on the first floor, beginning with rows near the front. Accommodations also will be made for the usual side balcony seats.

Mayor Wilson Wyatt last week asked William H. Camp, manager of the Memorial auditorium, if his arrangements called for seating colored people on the first floor for the concert, and Camp advised that the auditorium would resume its usual policy of seating colored citizens in the balcony.

The mayor then instructed Camp to contact Thuman and thrash out the matter, lest there would be grounds for just criticism. One group was sold a whole block of tickets on the first floor for the recital.

COMPOSER DIES AT [illegible]

COATESVILLE, Pa.—George C. Crampton, 84, who spent much time composing spirituals and other religious songs, which he set to music himself, died here recently.

Orchestra Leader Composes Many Pieces

Count Basie, Noted "Jump King" Composer Of Fifty Compositions, Member Of ASCAP

HOLLYWOOD, Calif. — In the wake of Count Basie's tremendous popularity as a bandleader and pianist, a smaller degree of attention has been directed to the fact that the "Jump King" is also one of the most successful and prolific composers in action. Basie has more than 50 published and recorded compositions to his credit, including the immortal "One O'Clock Jump, greatest of all modern swing standards.

Other Basie originals that are classed as standards in the realm of modern music include "Swingin' The Blues," "Jumpin' At The Woodside," "John's Idea," "Basie Blues," "Doggin' Around," "Every Tub," "Miss Thing," "Texas Shuffle," "Diggin' For Dex," "Hollywood Jump," "Riff Interlude," "Shorty George," Sent For You Yesterday, "Goin' To Chicago Blues," "Red Bank Boogie" and many others.

Basie's works have been used consistently by every top swing band in the business, and his publishers, Bregman-Vocco-Conn., Inc. declare that members in the famous Count Basie Swing Series have been the largest selling orchestrations from coast-to-coast ever since the series was started.

The Count's greatest success, of course, has been the "One O'Clock Jump." A music critic commented recently that no swing band's repertoire is complete with the "Jump," a theory that seems to be backed in full accord by Basie's fellow bandleaders. Still going as strong as ever, the "Jump" has passed the 3,000,000 mark in record sales.

In collaboration with his versatile manager, Milt Ebbins, the Count penned "Basie Boogie," "Tune Town Shuffle," "Coming Out Party" and "South Side," recent additions to the Basie series already have won more than a fair

Claude Hopkins Back in Music

NEW YORK—Claude Hopkins, after several years absence from the band business, will organize a new outfit to open late this month at the Zanzibar nitery.

He will replace Cab Calloway and will work with the Inkspots, Ella Fitzgerald, Dorothy Donegan, Peg Leg Bates and the Three Loose Joints.

Hopkins disbanded his orchestra soon after the beginning of the war and for some time worked in a New Jersey war plant. For the past few months he has been back in the music business as a free-lance arranger.

Basie has used the "One O'Clock Jump" as his theme, having written it in the early days of the band's organization. He recently presented the "Jump" on the screen in the Columbia picture, "Reveille With Beverly," and will do a repeat performance in a new musical film in which the Basie band will be starred this fall.

Jas. P. Johnson Cuts for Decca

NEW YORK — James P. Johnson, veteran composer, pianist, radio and recording artist, is currently playing at the Pied Piper, down in old Greenwich Village.

Mr. Johnson, a native of New

JAMES P. JOHNSON

Brunswick, N.J., hit the boards around the Bert Williams era, and collaborated with a number of composers during that time. He has been a member of the American Society of Composers, Authors and Publishers since 1926.

Only recently he cut eight sides for Decca Recording Company. Titles of the numbers are:

"Old Fashioned Love," "Carolina Shout," "If I Could Be with You One Hour Tonight," "Snowy Morning Blues," "Keep Off the Grass," "Over the Bars," "Porter's Love Song" and "Riffs."

METRONOME HITS AFM RACIAL BIAS

LOS ANGELES—Following the refusal of Local 47 of the American Federation of Musicians to accept Barney Bigard, former Ellington clarinet ace, Metronome magazine takes the union to task for its biased attitude toward Negro musicians. In the March issue Metronome says:

"Let's face it—music is music. What has color to do with it? Why separate locals for colored and white musicians? What are the advantages? Many another labor union, led by progressive, far-seeing leaders who back up democratic talk with action, are pointing the way for the day when the AFM will be forced to reconsider. Why wait?"

Segbees Get First GI Show

By CONRAD CLARK

SOMEWHERE IN NEW GUINEA — The all-colored Seabees company, stationed here less than six months, recently saw their first show which was emceed by R. P. (Lucky) Soler of Puerto Rico, with Guitarist Leonard Warren, from Brooklyn, N.Y., leading an eight-piece band.

Teddy Barnett, NYC, and Mitchell (Slim) Jackson, Denton, Texas, were the vocalists. Comics were Claude Jones, Chicago, and James Aktlins, NYC, known as Moke and Poke; and Sterling Miller, Philadelphia, and Maceo L. Grant, NYC, known as Frying Pan and Gold Dust, formerly of Harlem's Apollo Theatre.

Members of the orchestra include A. L. Adams (King Kolax's band) and Harry Garnet (Ella Fitzgerald), saxists; Curtis Steelwell, drums, all of Chicago; Melvin Collins, trombone; Jack Robinson, bass; Jimmy Jordan and Early Williams, trumpets, all of Boston.

Critics Agree Marva Improved

WASHINGTON

Marva Louis made her local night club debut at the Bali on last Friday night before an audience of Washington newsmen who were her guests for the evening.

Critics generally agreed following her performance that Mrs. Louis has shown a decided improvement in her singing since her last appearance here with Nat Towles's band at the Lincoln Colonnade in February. Mrs. Louis, as usual, was beautifully gowned.

Sherman Dudley, Bali producer presents a well-trained chorus this week featuring several replacements from New York. Supporting acts are the Beachcombers and Big Time Crip.

Mrs. Louis, who will be at the Bali for two weeks, had the following newsmen and their friends as her guests: Mr. and Mrs. Ted Poston, St. Clair Bourne, Mr. and Mrs. Lloyd Genus, Alfred E. Smith, Freeman Murray, Hugo Warren, Alexander Barnes, Trudy Cheltenham, Lyvette Gittoes, Al Sweeney, Harry McAlphin, Margaret Stewart, Perry Thompson, William Scott, Viola Belt, Julia Reed, and Lowell Lomax.

Darlings Of Rhythm Newest 'Find

★ ★ ★ Courier, Pittsburgh, Pa 3-8-44 ★ ★ ★

THE DARLINGS OF RHYTHM ARE THE CURRENT DARLINGS OF ORCHESTRA WHIRL

40a 40a

Courier Pittsburgh Pa. 3-18-44

Shown above are several of the Darlings of Rhythm, Ferguson Brothers' latest musical finds, who are giving other aggregations a good run for their money.

Left: Lillian Jones plucks a mean bass in the rhythm section.

Upper center: The Darling Trio who are more than easy on the eyes and hold their own in the singing department.

Lower center: The mellow reed section which includes Lulu Roberts, Grace Wilson and Josephine Boyd.

Right: The trumpeter gives out with some tone on the trombone. No wonder they are called the Darlings of rhythm.

All-Girl Crew Set To Reopen Grand Terrace

Courier Pittsburgh Pa. 3-8-44

NEW YORK — The latest threat to male supremacy in the musical world is a bevy of beautiful swingsters known as the Darlings of Rhythm.

Unearthed by the Ferguson Bros. agency, of Indianapolis, Ind., the Darlings have been taken from under wraps and are ready for the big time. They have been signed to reopen the famed Grand Terrace cafe in Chicago, where Earl Hines rode to music's peak.

Fronted by Clarence Love and featuring Gene Ray Lee, hot trumpeter par excellence, the Darlings are one of the nation's tightest bands. They do not depend upon their beauty alone to sway their audiences, they really play, all thirteen of 'em.

TOP BOXOFFICE DRAWS

Proof of the fact that they really draw music lovers is the fact that they recently lured a capacity crowd to the Cotton club in Dayton, Ohio. And at top prices too.

With Helen Taborn handling the vocals, the orchestra's lineup includes:

Josephine Boyd, Lulu Roberts, Grace Wilson, sax; Jessie Turner, trombone; Marie Johnson, trumpet; Bumps Huss, pianist; Lillian Jones, bass, and Henrietta Fontaine, drums.

The Darling Trio comes in for spot features.

All the musicianettes at one time or another have played with the Harlem Play Girls, Eddie Durham's all-girl orchestra, or the International Sweethearts of Rhythm.

Prior to their opening at the Grand Terrace, the Darlings of Rhythm are scheduled to do a string of one-nighters in Florida, as well as dates at the Roller Rink, Louisville, Ky., and the Colosseum, Evansville, Ind.

Ferguson Bros. agency is the exclusive representative and bookers, of the attraction and report a brisk demand from promoters for the services of this sweet singing aggregation.

Russians Celebrate Robeson's Birthday

Kansas City Mo. 3-25-44

By CHATWOOD HALL

MOSCOW, (ANP) — In an old mansion just off this city's downtown section, the other night toasts were lifted to Paul Robeson. This particular mansion

the society for cultural houses with foreign countries relations with many of and the toasters were far the most popular of Shakes- the elite of Moscow's peare's plays in Russia. It has theatrical and musical world who were been on the boards of 100 theatres throwing a birthday party in hon- for a year and I find that "Ro- or of Robeson's 46 meo and Juliet" ran a poor sec- As the sterling old ond. with 36. Robeson, singing "Ol' Man River," died down, the phonograph recorded the guests lifted his glasses with the toast, "O long live Robeson."

"Othello" is by trical society. The 30th birthday of Shakes- peare, the creator of "Othello," was hailed around this week and was celebrated by all Russian thea-

40a-1944

Kicked Some "Jam" for Wounded Boys

Afro-American Balt. Md.
5-6-44

Wounded soldiers of the Valley Forge General Hospital shown enjoying a special "jam session" by Buck and Bubbles (left to right at piano) of the "Porgy and Bess" cast, which entertained the soldiers last Thursday. Alexander Smallens, orchestra director; Etta Moten (Bess) and Eddie Matthews, alternate Porgy, who was master of ceremonies, are also shown.

Eddie Heywood Jr. Follows In Father's Foot-Steps

N.Y.A. Amsterdam News
4-22-44

By DICK MOSES

"Son, I think you are ready now."

The boy gulped twice, said nothing. What could he say? What does anyone say when their wish, their dream suddenly becomes real?

He had worked, even prayed for this day. It was this ambition that drove him on, during those dull, monotonous days when fishing was more to his liking than practicing scales on his piano.

Some day he knew this would happen—but some day, not just yet.

In his mind, he had pictured this scene many times, re-creating it to the point of even remembering what he would say, and how he would say it.

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Now that day became today. And he had nothing to say.

It was on a mild July day, unusual weather for Atlanta, Ga., when Eddie Heywood, Sr., one of the great pianists of his decade, walked with his son into the wings of the theatre, where he was leading the pit band, and told his fifteen year old namesake that from then on, the band was his.

Coming from his father, a stern critic, this was a great tribute. It meant that musically, Eddie Jr., had come of age.

One of the most beloved, most respected citizens of Atlanta, the senior Heywood would have been successful no matter what profession he choose. For, above all, he had that one quality common to all really great men—graciousness.

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And while Atlanta admired his modesty, his shyness, its musical sons revered his keyboard artistry. One of the few, or perhaps the only, Negro musician of his day to hold a college degree, as well as being a graduate of the Boston Conservatory of Music, he could have achieved fame much sooner, but that would have meant leaving his son, and that son was more important to him than money, or elusive fame.

There were many 'name' artists, bookers, and agents who 'sounded' him, inviting him to come to New York as a soloist or as their accompanist and arranger, and always the answer was the same: he had a job to do, and that job was to teach his son the best he knew how.

And as these artists and agents left Atlanta, dejectedly, so stories of his prowess as a pianist left with them.

It was only after Eddie, Jr., had demonstrated to his satisfaction that he was ready to 'hold his own' that Mr. Heywood accepted an offer to go to New York to record for Okeh.

If you are a record collector, or an 'old timer' whose memory antecedes the 'Mairzy Doats' era, perhaps you'll recall some of the memorable dates he made. One in particular, 'Love Me and the World is Mine', made with 'Butterbeans and Susie' demonstrates his clean-cut piano, his wealth of creative musical ideas.

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Had he inherited only his father's good nature, shyness and modesty, Eddie Heywood, Jr., would have been a credit to his race, a leader to his people. But fortunately, he inherited, too, a talent, a feeling for music as great or superior to that of his father.

Several years after his father left New York, Eddie met Dan Burley who became a lifelong friend. Burley was then one of the originators in this city of the style later known as 'Boogie-Woogie', and is now managing editor of the Amsterdam News. Eddie, Jr., armed with a letter of introduction to Dan, meekly invaded New York.

The next few years found him playing at 'Yeah Man's' and 'Small's' uptown, 'Nick's' and the 'Vanguard' in the Village. At 'Nick's', the owner himself enjoyed the youngster's playing to such a degree that he insisted upon playing duets with him. Finally driven to exasperation, Eddie decreed that either Nick quit playing with him or he would leave. Eddie left.

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At the 'Vanguard', Eddie arranged and entered for the 'Revuers', a group of political satirists. A nightly visitor to this 'Jazz-easy' was Art Tatum, who, learning that Billie Holiday needed a pianist and arranger for a record date, recommended Eddie Heywood, Jr.

EDDIE HEYWOOD, JR.

After cutting 'In My Solitude', 'Georgia', 'Let's Do It', and 'God Bless the Child', the Onyx Club blues singer let it be known that no one but Eddie would ever arrange or accompany her on record dates.

Next to the thrill of leading his father's band, Eddie appreciates the chance Billie Holiday gave him for it meant putting his work on wax for the first time.

For the past seven months, Eddie Heywood, Jr., has been the maestro at Cafe Society Downtown. Here, his work is slowly attracting nationwide attention.

Metronome, the musical magazine, calling his 'the biggest little band in America' has said: 'There have been a lot of fine small bands in the history of jazz, some organized for record dates, some for impromptu jam sessions, some put together permanently. Few, if any, of this glittering array, compare with the Eddie Heywood band, currently at Cafe Society Downtown."

Leopold Stokowski, the eminent conductor, called him "the new Duke Ellington of Jazz", while Walter Winchell, a patriot and reporter fighting racial inequality, awarded his "swingphonic band an orchid", one of the greatest tributes any maestro can receive.

Yes, Eddie Heywood, Jr., a fine musician, but a finer man, is on his way. Others are thinking it, we'd like to say it:

"Mr. Duke Ellington, move over!"

woman identified Clark as her assailant and in his first trial was found guilty and given a 15-year term. Winning a new trial, he was again convicted this time receiving a life sentence.

He won his second appeal and the third trial ended in a hung jury. He was then permitted to return home after signing his own bond. The appellate court refused to uphold each conviction because the justices hold it was physically impossible for Clark to have been the woman's attacker.

Clark, who is employed at the Candler warehouse, now taken over by the War Department for a quartermaster depot, was allowed to return to his wartime job after winning his freedom, unusual in a case of this kind in Georgia.

Sweethearts Of Rhythm Hit In California

Am. Negro Terrific

8-26-44

By J. T. GIPSON

(Theatrical Editor, California Eagle)

HOLLYWOOD, Calif.—The most exciting band to come out of Harlem since the Count of Basie came out of Kansas City to rock the music world seven years ago, is a group of chic chicks known as The International Sweethearts of Rhythm.

GIs Write A Song In India's Mud

Kansas City Star

INDIA. — (ANP) — "Between mud and rain, the swinging of picks and the stench of slimy pools, two GI's, one white and one Negro, have produced a song which cheers GI hearts all along "the road" and through the wilderness of Assam. It may, claim its authors, become the song for the China-Burma-India theater of war.

Pvt. George W. Tatum, white, of Richland, Ga., who wrote the lyric, claims that, after reading in the newspaper that the war had not yet produced any real songs and seeing two GI songs appear in the American Red Cross newspaper, the Arc Light, he felt he would try his hand at writing a CBI theater song.

As Tatum had had considerable experience as a free lance radio writer in New York City he pulled out his pen one afternoon and began. The tune was whipped up by Harry W. Hollowell, orchestra leader of the theater's best Negro orchestras. Hollowell, of Leavenworth, Kas., had been working on "the road" with an engineers unit for 23 months. He was glad to have a practical turn to his knowledge of music arrangement.

While Tatum took time off from his normal duties, Hollowell stole a few hours to fiddle around on the piano. And so with his torrid tempo seven years ago, is a group of chic chicks known as The International Sweethearts of Rhythm.

A cooperative outfit, under the baton of shapely and pretty Anna Mae Winburn, the Sweethearts just closed a successful eight-week engagement at the Plantation Club here in Hollywood where they broke all existing records set by such swing luminaries as Andy Kirk, Tiny Bradshaw, Jimmie Lunceford and Erskine Hawkins.

All Top Musicians

The misguided impression men have about women musicians is that they can't play. That statement makes about as much sense as Louis Armstrong trying to cross Lake Erie in a hollow tooth! The Sweethearts can match riffs with any band in the kingdom of swing. Variety is the spice of their arrangements, and theirs is the kind of music that doesn't give you cauliflower ears. 1-26-44

In the saxophone section is a bundle of energy named Violet Burnside. What she does to a tenor is something that should happen to other "greats" of the tenor tooting kingdom. We beckon to Lester Young, Coleman Hawkins, and Ben Webster to come out to Hollywood and hear how a tenor should be tooted! Top musicians all, thsese girls don't depend upon shapely figures to put their playing across, they dish out the kind of music you would expect from a Basie, Goodman or Kirk. They play like all thoseg uys—only better!

Girls Taking Hollywood

Grant never took Richmond like the Sweethearts of Rhythm are taking Hollywood. When Musical Director Leo F. Forbstein of Warner Brothers Studios heard the girls play, he exclaimed: "They're the hottest thing to hit the Coast since the Frisco fire!" That statement was their ticket of admission to bigger and better things at Warner's. For as sure as there are four s's in Mississippi, Director Forbstein will have them in a flicker quicker than it takes a stammerer to say "She sells sea shells on the sea shore." 8-26-44

With one picture under their musical belts, they'll sail to stratospheric heights in a blaze of glory.

• MUSIC •

By Nora Holt

N. Y. Amsterdam News 9-9-44

N. Y.

May I Present

Several editions ago, this column noted the number of solid musicians who have graduated from Oberlin Conservatory of Music, but the script read, Wilberforce University. This was an error and should have been Oberlin. Wilberforce is a denominational school sponsored by the A. M. E. Church and has built an enviable record from which I do not mean to detract by making this correction. However Oberlin has functioned much longer as a School of Music and by actual count, can boast of a long line of musicians who today form the nucleus for outstanding activity as soloists, teachers and musicologists. The two artists whose biographies are listed below, graduated from Oberlin and many of the young people included in the series "May I Present" proudly claim this well known school as their Alma Mater.

Nora Holt

Catherine Van Buren, Lyric Soprano

Catherine Van Buren, accomplished young soprano, was born in Morristown, N. J. reared in Pittsfield Mass. and received her A. B. degree from Fisk University and Mus. B. from Oberlin Conservatory of Music. She has been on the music faculties of Shaw University, Raleigh, N. C., Talladega College, Ala., and Fisk University in Nashville, Tenn. Nature in contradictory yet generous mood at Miss Van Buren's birth, companioned a petite stature with a voice of great power, which coupled with talent and excellent training has caused her to be recognized as one of the outstanding artists of her race.

Catherine Van Buren

While at Oberlin, she was granted leave of absence to appear as guest artist with the A Capella Choir of the University, also the orchestra. Later she was soloist with the Fisk Universitly Choir and toured etxensive ly throughout the country. For the past year she has been working with the eminent voice specialists, Mrs. William Neidlinger of New York and Edgar Schofield. The high technical skill of Miss Van Buren's artistry is revealed through the ease with which she sings, whether rendering difficult passages of classical compositions or dramatic interpretation of spirituals. She has appeared at Symphony Hall, Boston; Carnegie Hall, New York City and was booked for a recital at Town Hall last season which had to be cancelled because of illness. She is one of a carefully selected group of singers leaving next month for overseas with a USO Camp Show Unit to play "Porgy and Bess" in which she is featured as the Strawberry Woman.

William Allen, Concert Pianist

William Allen, pianist, teacher and accompanist is a native of Portland, Oregon, where his parents still reside. He was educated at Oberlin College and holds two degrees, Bachelor and Master of Music. He is a member of the honorary music society, Pi Kappa Lambda. His sister, Mrs. Nellie Allen Thomas, who is also a music graduate of Oberlin, was formerly a teacher at Prairie View State College and now teaches in the public school system in Berkeley, Calif. A brother, Charles Robert Allen, is a graduate of Howard in Business Administration and is now a Master Sergeant in New Guinea, from whom he has just heard for the first time.

William Allen

Mr. Allen's instruction has included work at Juilliard, in England, and in Poland with Egon Petrie, famius pianist. He left Poland in 1939, one week before the invasion. He has taught at Howard and Fisk and recently resigned from Fisk to accept the position of accompanist for Todd Duncan for a season of nearly sixty concerts all over the country. This summer he had an interesting but somewhat discouraging assignment from the Home Mission's Council of the Federated Churches of America as director of music and recreation in several camps of Jamaican Agricultural Laborers in the area between Rochester and Buffalo. Mr. Allen states the boys were not too happy because of poor living conditions, unfair labor practices and some discrimination on the part of surrounding communities.

While in Batavia, Mr. Allen was the guest of Mr. and Mrs. Charles Wallace, one of few colored families. Mrs. Wallace is a graduate of the Eastman School of Music, and an accomplished pianist who numbers among her students many children from the city's best families, white and colored. He gave many concerts while there which included the Kiwanis Club and for private citizens who in turn made donations to the Jamaican Camps. Following the tour with Mr. Duncan, Mr. Allen will fulfill several engagements for piano solo recitals.

BIG NAMES TO SALUTE FATS AT CARNEGIE HALL, APRIL 2

Courier, Pittsburgh, Pa.
By Izzy 4-1-44

NEW YORK- Andy razaf, who was a great friend and who collaborated with the late Fats Waller on such hit tunes as "Honeysuckle Rose","Ain't Misbehaving", and "Keepin Out of Mischief Now" has written a commemorative blues tunes, titled, Big Boy" especially for the Salute to Fats Waller concert, to take place Sunday evening, April 2, at Carnegie Hall. Both the lyrics and the music were wrtten by the talented composer. The song will be given its initial rendition by Edith Sewell, whose recent Town Hall Debut was widely acclaimed by the critics.

Other additions to the stellar xast already listed to appear as a tribute to the memory of Thomas (Fats) Waller are Edward Raymond Johnson, host of the radio mystery program,"Inner Sanctum", Bob Howard, star of Early To Bed and Jimmy Savo of Uptown Cafe Society. These will appear along with Count Basie and his orchestra, Teddy Wilson and his band, Mildred Baily, Hazel Scott, Billie Holiday, Baby Hines, th Al Casey Trio, Xavier Cugat, Josh White, Willie (the Lion) Smith, Mary Lou Williams Pops and Louie, Paul Draper, Muriel Rahn and Howard da Silva.

A feature of the "Salute to Fats Waller" will be a jum session played by a number of America's leading jazz men, including Art Hodes, Mezz Mezzrow, Ben Webster, Frankie Newton, Slick Jones, Erskine Hawkins, Sidney Catlett, Hot Lips Paige, Cozy Cole, Al Hall, Oscar Pettiford, Trummie Young and George "Pops" Foster. The concert tribute has been arranged by American Youth for Democracy in co-operation with the friends and colleagues of the late pianist and composer, The proceeds will be devoted to furthering the organization's program of inter-faith and interracial unity of young people for victory in the war, and an enduring democratic peace. 4-1-44

40a-1944

Camp Lee Keyboard Duelists

Cpl. Erskine Butterfield (left) and Staff Sgt. Stanley (Fats) Adkins, pictured at the pianos warming up for the recent "Battle of the Keyboards" given in the George Washington Carver Theater at Camp Lee, Va. More than 7,500 soldiers witnessed the keyboard duel between the peacetime stars of radio and stage. (Official U.S. Army photo

Millinder Plugs New Song; Government Buys Recordings

NEW YORK—A new spirit of intra-racial cooperation was evidenced last week when a leading Negro orchestra leader featured a song written by a Negro song writer and published by a Negro publisher, presenting it to a world-wide audience.

The song in question was "A Rainy Sunday," a ballad written by Blackie Warren, Lucky Millinder and Art Franklin, which was published by the Duo Music Publishing Corporation headed by Chappie Willet, and introduced at the Cafe Zanzibar, also over Stations WABC and WEAF by Cab Calloway and his 18-piece orchestra.

SUNG BY SISTERS

The Peters Sisters, well known harmonizers of stage and radio fame, who heard the broadcast decided to feature the number at the Roxy Theatre the next three weeks.

At the time of the broadcast over Station WEAF it was announced that 250,000 records were to be made for free distribution to the fighting men overseas.

Rhythm Club Book Carolina Cotton Pickers For Week

The Original Carolina Cotton Pickers, famous all-boys' orchestra from Jenkin's Institute, Charleston, South Carolina, who come here for one week, starting Halloween night till Sunday, Nov. 5, at the Rhythm Club, boasts of having a bevy of stars. LeRoy Hardison, Edward Sneed and Cecil Groves are the three live wires who keep the music of the band hot, with hot trumpet playing measuring laurels with Louis Armstrong. Not even Jimmy Lunceford, Count Basie, Lionel Hampton or Cab Calloway can boast of a more outstanding trumpet man. With a terrific sax and brass section, the Carolina Cotton Pickers offer one of the most amazing miracles of modern music.

Manager Solly Magdoff of the new and up to the minute Rhythm Club was loud in his praises for the fine response to the Louis Armstrong attraction held the past Sunday afternoon and night. Mr. Magdoff said that he is convinced now that good entertainment will be patronized by the better class of music lovers if the place has the proper atmosphere. Every night we see new people at our club and they all express their appreciation for having an unusually clean show spot in the city.

Blues and Torch Singer

MURIEL GAINES, beautiful blues and torch singer, who seems to be a permanent fixture at the Village Vanguard in New York. She is the wife of Lee Gaines, of the Deep Rhythm Boys. In Europe, Miss Gaines entertained at the Moulan Rouge and Theatre Des Ambassadeur in Paris, the Gaiety and Palladium in London and has also toured South America and Cuba.

SISTER MARY ELAINE

Her Mass has great themes.

Sister Mary Elaine, its composer, is no musical amateur. A member of the music staff at the College of Our Lady of the Lake, she has a master's degree in composition from Chicago's American Conservatory, and has written more than 500 pieces, including fugues, passacaglias, a concerto, four other masses. Born some 30 years ago in Fredericksburg, Tex., home town of Admiral Chester Nimitz, she is an accomplished pianist and has a lightning musical memory that enables her to write down or play a complicated piece a week after hearing it. She has long been interested in the indigenous music of the Southwest, and many of her works have themes of Amerindian or Mexican origin. An Oklahoma oilman suggested the idea for her new Mass, which she has been working on since last Christmas.

In rigid observance of canon law, Sister Mary has skillfully built her composition into a musical unit which employs at each stage a predominant theme from a well-known spiritual. At the Kyrie, the theme of *Nobody Knows de Trouble I've Seen* invokes the mercy of the Lord, and at the Gloria, *Go Down, Moses* proclaims His glory. For the profession of faith at the Credo there is the theme of *Blow Your Trumpet, Gabriel.* At the Sanctus and Benedictus ("Blessed is He that cometh in the Name of the Lord") are the melodies of *Goin' Home* and *Swing Low, Sweet Chariot,* and at the Agnus Dei (Lamb of God) the devout and placid music of *Deep River.*

Whether or not Sister Mary Elaine's mass eventually receives official approval for liturgical use, it is Father Lord's "hunch that Pope Pius X [whose *Motu Proprio* on Sacred Music is the definitive authority] would have approved most enthusiastically of this transference of a great series of musical themes to the greatest of musical purposes."

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stage vehicle on November 6, at Atlantic City, N.J., and has performed at Abingdon, Pa., and MacMurray College, Jacksonville, Ill.

The highlights of Mr. Duncan's season will be recitals with the Philharmonic-Symphony Society in New York and the Chicago Symphony Orchestra in Milwaukee, Wis. His itinerary ends March 11, 1945, when he appears in Baltimore, under auspices of the Epsilon Omega Chapter, AKA Sorority.

With dates yet to be assigned for Bozeman, Mont., and Newton, Iowa, the remainder of the schedule follows:

Nov. 16, Clinton, Iowa; 19, Decatur, Ill.; 20, St. Paul, Minn.; 21, Fargo, N.D.; 27, Detroit; 29, Bucyrus, Ohio;

Jan. 18, 19, 21, NYC; 19, Tillotson, Miss. (date being changed); 24, El Dorado, Kans.; 29, Milwaukee;

Feb. 14, Newark, N.J.; March 11 Baltimore.

from the hit.

Though he contends that the Castles and Europe presented the world with jazz, Sissle maintains that the real "crisis" music of America is neither jazz nor blues, but "spiritual music," as it is the kind that is heard most when the world is troubled."

Duncan Well on 2nd Concert Hop

Sissle Declares Colored Soldier Has Toughest Job

He advised colored service men to stay united with all Americans in this effort and fight for your rights when the fight for civilization is won."

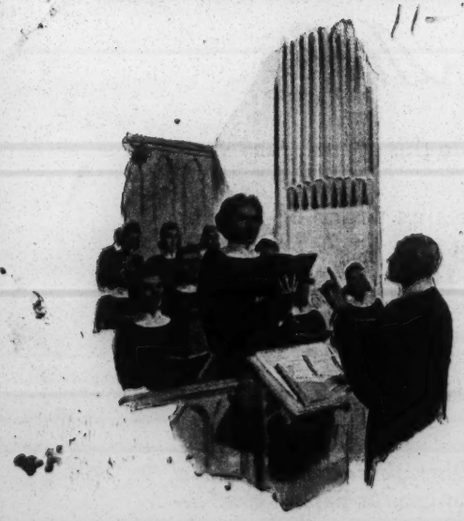
The son of a Methodist minister and a schoolmistress, Sissle quit his religious studies at Butler College in 1913 to go to New York with the Castles and Jim Europe.

His career was interrupted when he enlisted in the first world war. After the war, in 1921, Sissle and Blake wrote the score to the year-old baton swirler warned his Broadway's first all-colored smash listeners "not to play into the hands of the enemy by giving popular dances. the Charleston resent to your resentment now, and the Black Bottom, emanated

Dorothy Maynor VICTOR RED SEAL ARTIST

Time Chicago, Ill. 11-27-44

11-27-44 Time Chicago, Ill.



THE DIRECTOR CHANGED A CARD, A CAREER

When a student at Hampton Institute, Dorothy Maynor decided to major in home economics. But the choir director knew her exquisite voice, her inborn love of music. He changed Dorothy's application card to music, won her consent. Years later, Serge Koussevitzky called her "a musical revelation."

When you hear Dorothy Maynor on Victor Red Seal Records, you will know at once that she is singing from her heart—so deep is her sincerity and conviction. The warm, velvety texture of her voice, with its astonishing range of tonal colors, is perfectly reproduced. You will discover the drama of Miss Maynor's soft tones, the effortless, soaring beauty of her high notes. Choose from her songs, arias and spirituals in the Victor catalog.

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Listen to "The Music America Loves Best" Sundays, 4:30 p.m., EWT, over NBC Network

COOTIE WILLIAMS AND BAND HERE OCT. '30

Tribune - Savannah, Ga. 10-19-44

10-19-44

COOTIE WILLIAMS

The great growl trumpet king, Cootie Williams, who, with his orchestra plays here at the Municipal Auditorium on Monday night, October 30, for one night only, has captured every music magazine poll of trumpet players during the past year.

While with Benny Goodman's orchestra, Cootie was featured at the Hotel New Yorker, the Paramount theatre, New York, and on the Old Gold program.

Cootie and Benny began their association with Goodman's famous concert at Carnegie Hall, New York. Goodman, enthusiastic about a tune named Blue Reverie, which he had heard on a record by Williams and his organization, had Cootie up on the stage soloing in the number on that memorable night in the annals of swing.

Charles Melvin Williams (that's Cootie's real name) is recognized by rhythm enthusiasts as the greatest "growl" trumpet man in the country. But perhaps the finest compliment paid him was the accalate Benny Goodman bestowed when Cootie struck out on his own. Said Benny, "Cootie can't help but be successful. In addition to being a remarkable musician, Cottie is a gentleman and born leader."

In The Realm of Music

Editor's note: The following extract is taken from "Music and Some Highly Musical People" by James Monroe Trotter, father of the Guardian editors.

CHAPTER XX

THE FAMOUS JUBILEE SINGERS of FISK UNIVERSITY

(Continued from February 26)

The welcome thus eloquently bespoken for the singers was enthusiastically extended to them all over the North. The journals of the day fairly teemed with praises of them; and often, in the larger cities, hundreds of persons were turned away from the concert-hall, unable to obtain admittance so great was the rush. 2-26-44

After a while they visited England, where they sang before the Queen and others of the nobility, everywhere repeating the triumphs that had been theirs in this country. In fact, it was proved that their power as singers held sway wherever they sang; wherever was found a soul in unison with melodious sound, a heart capable of human emotion. It was not so much the words of their songs—these, it is true, were not without merit in a religious sense—as the strangely pathetic and delightful melody of their music, and the freshness and heartiness of the rendering, that gave them their greatest charm. This has since been most pointedly demonstrated in Holland and Switzerland, where these singers have drawn crowded and delighted audiences that neither speak nor understand a word of English: such is the beautiful, far-reaching power of this, in the truest sense, "music of the heart."

I now present a few of the many tributes of admiration which their performances drew from cutured English people. Thus spoke Mr. Colin Brown, Ewing Lecturer on Music, Andersonian University, Glasgow:—

"As to the manner of their singing, it must be heard before it can be realized. Like the Swedish melodies of Jenny Lind, it gives a new musical idea. It has been well remarked, that n some respects it disarms criticism; in others it may be truly said that it almost defies it. It was beautifully described by a siwple Highland girl: 'It filled my whole htart.' 2-26-44

"Such singing (in which the artistic is lost in the natural) can only be the result of the most careful training. The richness and pouty of tone both in melody and harmony, the contrast of light and shade, the varieties and grandeur in expression, and the exquisite refinement of the piano as contrasted with the power of the forte, fill us with delight, and at the same time make us feel how stranbe it is that these unpretending singers should come over here to teach us what is the true refinement of music; make us feel its moral and religious power."

Others spoke as follows:—

"I never so enjoyed music."—Rev. C. H. Spurgeon.

"They have beautiful voices."—London Graphic.

"Their voices are clear, rich, and highly cultivated."—London Daily News.

"This troupe sing with a pathos, a harmony, and an expression, which are quite touching."—London Journal.

"There is something inexpressibly touching in their wonderfully sweet, round, bell voices." — Rev. George MacDonald.

Mr. Gladstone, while prime-minister of England, honored them with a complimentary breakfast, and listened to their songs, as Newman Hall writes, "with rapt, enthusiastic attention, saying, 'Isn't it wonderful? I never heard any think like it.'" 2-26-44

"We never saw an audience more riveted, nor a more thorough heart entertainment. Men of hoary hairs, as well as those younger in the assembly, were moved even to tears as they listened with rapt attention to some of the identical slave-songs which these emancipated ones rendered with a power and pathos perfectly indescribable."—London Rock.

Edith Sewell, Soprano, Made Her Town Hall Debut Sunday

Age-New York, N.Y.

2-26-44

By CHAUNCEY NORTHERN

Edith Sewell, soprano, who was heard a few months ago in the annual YMCA musical, made her debut at Town Hall, Sunday afternoon before a small, but appreciative audience.

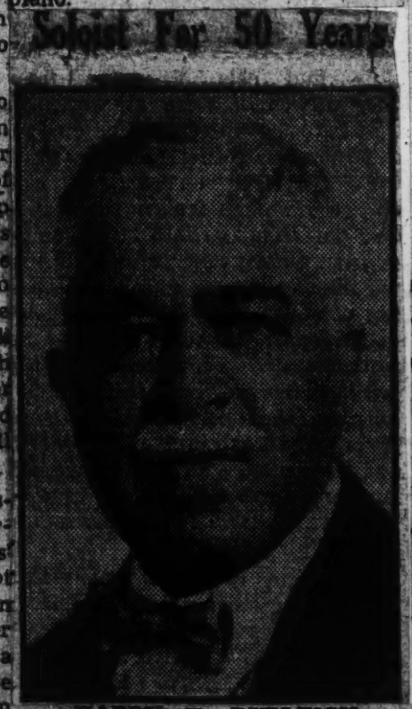
The program consisted of selections in Italian, German and French and as usual, closed with Negro Spirituals.

Here is a singer who brings to the stage dignity, grace and charm linked with a good voice. "Plaisir d'amour" by Martini, was one of four songs offered in her first group that deserves special mention. Miss Sewell displayed a rich, round tone in her low register that a mezzo soprano might envy. When the singer reached the half way mark of her program and sang "Hat doch die Liebe beruhrt" by Mara, her voice had warmed up and she did herself proud, with a good full voice and inspiring interpretaion.

There were times when she displayed deep emotion, this was particularly noticeable in Strauss' "Standchen." Miss Sewell did not have the usual brilliant quality in her top notes that has marked her singing heretofore. There was a tension when she attacked the forte tones. 2-26-44 The impression was that she was not sure of her high notes. Her best work was done in the low and middle register. When the familiar song, "Do Not Go My Love" was sung as an encore, the voice was uneven and not under control. Five spirituals closed the program.

Frank Chatterson was at the piano.

Soloist For 50 Years



HARRY T. BURLEIGH

Harry T. Burleigh, Soloist For 50 Years, Tendered Reception

Age-New York, N.Y.

2-12-44

Harry Tucker Burleigh, noted baritone soloist for fifty years, at the St. George's Protestant Episcopal Church in Stuyvesant Square, pastored by Rev. Elmore M. McKee, was tendered a reception on Friday evening, in tribute for his half century of service to the church. Seven hundred persons attended the affair, held in the institution's Memorial House, 207 East 16th street.

During the evening, the honore rendered three solos, "Go Down Moses," in his own arrangement; "I Don't Feel Noways Tired," and "I Know The Lord Laid His Hand On Me." It is anticpated that he will sing for the fiftieth consecutive time, "The Palms" by Faure, on Easter Sunday, April 9th. 2-12-44

The noted composer was the recipient of a $1,500 check presented by C. C. Burlingham, senior warden. This presentation showed collectively funds contributed by his friends and admirers who appreciated his services which began in 1894. Mr. Burleigh was given a cane on behalf of the Erie Club of New York by its president, J. M. Fassett. When he received the gift, he said, "that's right, I'm getting old. I'll need one of these pretty soon."

plorer the prejudice that exists against Negroes in the minds of some people, in the symphonic field, and zealous in his efforts to overcome it.

His most recent statement on the question was: "I have no such prejudice because of my admiration of the wonderful and often unique qualities in the Negro character — some of these are emotional intensity, electrifying

he recently organized City Center orchestra York City. He stated that there were to be rs in the orchestra per- account of sex or has been open in de-

Champion of Negro music lost in Stokowski ousting

2-26-44

By Verna Arvey for CNA

Music lovers throughout the Americas were shocked last weekend to read in their daily papers that Leopold Stokowski, one of the world's greatest symphony conductors, had been rudely dismissed from his post as conductor of the widely-publicized NBC Symphony orchestra. The action, taken suddenly by NBC officials while Mr. Stokowski was in Mexico City, was simply excused as resulting from difference of views between Arturo Toscanini and Mr. Stokowski.

If this was so, one can hardly accord to Mr. Toscanini the greatness that has often been attributed to him, for such a public statement regarding a colleague is no the best of taste. Eugene Or dy, conductor who supplanted Stokowski at the helm of the

Jossye Negro Choir singing along with the white choir in his broadcast of the "Boris Goudonov" music over NBC; it was he who engaged Anne Brown and Lawrence Whisenant to sing two of the solo parts in Beethoven's Ninth Symphony over the same network.

And it was h formed the composition, ey Lynched Him on a William Grant Still and Garrison Chapin, over

NBC. 6-

When he the new York in New York publicity that no barriers in sonnel on ac race. He has

rhythm, humor, depth of expression, ecstasy, impulsiveness — all those qualities have much to contribute to music in the United States and all over the world." Negroes everywhere who love music should write to NBC, asking that Mr. Stokowski be re-instated.

Dorothy Maynor on Negro Music

Worker—New York, N.Y.

By DOROTHY MAYNOR

I often wonder how many people realize the advantage of "atmosphere" when they play recordings. As a singer whose task it is to help create the proper mood in an audience, I know how much depends upon the individual. When a person is playing records in his own home, he can, most fortunately, select the time and place best suited to the kind of music he wishes to hear.

Listening to spirituals is a good example of what I mean. These folk songs of the American Negro, expressing his deep religious faith, his optimism and his generally cheerful attitude toward life, demand a mood of quiet and contentment. The modern miracle of recordings makes it possible for us to hear these songs when our own moods are attuned to those of the spirituals. We can play them when we are in need of sustaining our faith; we can play them when we simply wish to hear good music. 7-9-44

I would like to emphasize that point. Spirituals are good music. They constitute in musical form the soul of a great and courageous people who sang their way to freedom over the greatest obstacles. Such music because it results from great emotion is of a lasting quality, reflecting aspirations which are common to all men.

STRANGE NEGRO MUSIC

There is no better proof of this than to listen to the folk songs of people relatively undisturbed by modern civilition. My hobby ever since I began singing has been the collection of spirituals, generally unheard of by the public, and my search has taken me to many small settlements, some of which offer these spirituals in their purest form.

Such a place is the almost unknown island of St. Helena, off the coast of South Carolina. Deserted by its white plantation owners after the War Between the States, the island has had a completely Negro population for generations, and it is there I found the richest source for pure folk music I have ever encountered. 7-9-44

The songs I heard on St. Helena were strange and fascinating, untouched by modern musical influence. Some were old favorites, but many were dramatic spirituals I had never heard. It was a deeply moving experience. I sang with the people walking up and down among them, trying to catch some of their strange, unusual harmonies.

The voices were thrilling. I heard one extraordinary tenor of strangely sombre timbre, which I later found belong to a man who had lost his children in a hurricane. All the tragedy and passion of his loss was in his voice. There was no way to take down the true meaning of those songs—it can only be done by means of recordings, and I hope some day to return to St. Helena with portable recording equipment to capture those wonderful melodies. Only through hearing the way they are sung by the people who created them can American music - lovers appreciate the contribution to the pure school of American music that those songs represent.

DOROTHY MAYNOR

PURE SPIRITUAL MUSIC

Recently I enjoyed one of the most gratifying experiences in my career when, with a group of former classmates from Hampton Institute, I made a series of recordings of spirituals. The songs were old and dear, and many had never been written down until they were put into a volume some time ago by the late Dr. Nathaniel Dett, my teacher at Hampton. 7-9-44

There were ten men in the chorus which sang with me for the recordings — none professional singers. Among them were an organist, a truck driver, a picture restorer, a printer, an antique dealer, a letter carrier, two chauffeurs and an ice and coal dealer. All sang for the sheer joy of putting their feelings into music. They put into those records all the real depth of personal emotion that is the true basis of pure spiritual music. Since all the men had daytime jobs, the records were made at night. Those songs are contained in the Victor Album Negro Spirituals and include I Couldn't Hear Nobody Pray, Were You There?, Nobody Knows de Trouble I've Seen, In Dat Great Gittin' Up Morning; Rise Up, Shepherd, An' Follow; Ole Time Religion, Steal Away to Jesus and Go Tell It on de Mountain. I can recommend them to students of American folk music as genuine examples of the simple, soulful expression of spirituals that are indigenous to the American soil—songs that are a part of our native traditions.

ROLAND HAYES RECORDS

For those who have never had a chance to hear an actual spiritual "sing" there are some beautifully done recordings in the Victory catalogue. Among these are Roland Hayes' moving rendition of "Lord, I Can't Stay Away," Marian Anderson's "Go Down Moses," "A City Called Heaven" by the Hall Johnson Choir and Marian Anderson, "Talk About a Child That Do Love Jesus," sung by Charles Holland, and Paul Robeson's magnificent "Deep River. 7-9-44

It is through such recordings as these that a permanent library of spiritual music is being built up and made available to the public. Music students and music-lovers can familiarize themselves with a fundamental part of the new American school of music. Through the wider knowledge of this traditional music that will thus be made possible, I hope to see spiritual music take its rightful place with the recognized great music of the world.

PRODIGY PLAYS AT A. & T.—Joselyn Bailey, eleven years old, concert pianist, will make an appearance at A. and T. College, Greensboro, N. C., Thursday evening, March 9, at 8:15.

The youthful artist is being presented as the first of series of efforts to raise funds with which to establish a "Y" hut on the college campus in memory of A. and T. sons like Sam Bruce of the famed 99th Fighter Squadron, who recently paid the supreme price in action as tangible evidences of their faith in the principles of democracy. 3-11-44

Little Miss Bailey, truly a prodigy, was born in Arkansas and displayed musical talent at a very early age, being able to sing 7 songs including "To a Wild Rose" and "Mama's Little Baby Loves Short'ning Bread," when only nineteen months old. At the age of five the young star appeared in a special dancing and singing role in a motion picture.

Dean Dixon's Youth Orchestra

Daily Worker—New York, N.Y.

Plans for an American Youth Orchestra were announced today by Dean Dixon, noted conductor and director.

To show youth a new field for their imaginative and emotional energies, through the introduction to the classics, is the goal. As a weapon against fanatic "jitterbugism" and delinquent activities, the music of the concert hall will be presented. Thus, youngsters will find entertainment and education in what has heretofore often been thought of as music for the intellectually mature. 7-10-44

Specifically, the plan calls for an orchestra of high calibre musicians, ranging in age from 16 to 38, which will perform for young people throughout New York City.

With the aid of Dr. Irving Lorge, Professor of Psychology at Columbia University, musical programs will be prepared, which will reach children as young as three years of age.

Music lectures, pageants and games wll be offered, wth the dea of breaking down the traditional age categories previously used in the musical training of youth. Most important, the orchestra will go to the children, rather than wait for the audiences to appear in a specified music hall.

At present the string section of the orchestra is being developed with an eye toward playing the

will become their language."

Inquiries should be addressed to Miss Ruth H. Saslow, secretary of the Orchestra, at 291 Broadway, New York 7, N. Y., Rector 2-9655.

abundant string literature available for chamber groups. The works of lesser known great composers are on the agenda. As for other material, it is hoped that new works of young composers will be commissioned when financially able to undertake such a program.

working zealously for the advancement of a rich cultural program for young people. "Pull the energies of youth together, and they can be put to work on the classics as by jazz," states Mr. Dixon. "The classics offer colorations and rhythmic patterns more enticing than those of jazz. We have but to make the correct musical approach to children and good music will become their language."

Sponsored by the American Youth for Democracy, the orchestra is

16,000 See Handy "Steal" St. Louis Festival With Blues

Daily World—Atlanta, Ga.

40a-1944

7-21-44

The first St. Louis performance of the American Negro Musical Festival, began in Chicago in 1940, attracted 16,000 persons to Sportsman's Park July 10, where they heard W. C. Handy, now 70 years old, play his own "St. Louis Blues." Center row left: part of the crowd that attended the festival. (Right, top), Madame Lillian Evanti, soprano star of Negro opera; (right, below), Portis White, Canadian contralto, hailed as a possible successor to Marian Anderson. Bottom row (left): Richard Bonelli, baritone, star of the Metropolitan Opera; (center), part of the 1,000-voice chorus, which was directed by Wirt D. Walton and C. Spencer Tocus; (right), Don Ameche of Hollywood, who spoke briefly in a plea for an end to race prejudice and a pledge to unity. (St. Louis Star-Times photos).

Opera Troupe Pleases Substantial Audiences after Two Postponements

Washington Tribune Washington, D.C.
8-5-44

By VIVIAN T. TURNER

After much anxiety and two postponements because of rain, the National Opera Company was heard at the Water Gate on Monday night in "La Traviata" and on Tuesday night in "Faust." "Aida," which was scheduled for last Sunday night, is to be presented this Sunday, August 6.

The performance of the opera company in "La Traviata" was excellent as a whole. The work of June McMechen was commendable. She captivated her audience in the first act and then proceeded to further draw them to her as she so impressingly interpreted the role of Violetta.

Her voice displayed rare sweetness and an incomparable richness. She sang with ease and her high notes rang out with bell-like clearness. Her diction was quite audible and distinct, which added to her performance.

Joseph Lipscomb, in the role of Alfred, has shown great growth and development since his last year's performance.

He moved with great ease and precision and displayed remarkable dramatic ability in his performance. His voice was at its best and blended beautifully with that of Violetta in many duet interpretations.

The work of William Franklin also is to be commended. His deep, rich tones were a pleasure to his listeners. In one or two instances, perhaps, he might have displayed a more natural pose or manner. Yet, on the whole, his work was creditably done.

Others appearing in minor roles were: Minto Cato, Ruth Logan, John Kelly, William Robinson, Mansfield Neal, Horace Wilson, Dempsey Ward, and John Porter. 8-5-44

Otto Lehmann conducted with an orchestra drawn in parts from the National Symphony. Mary Cardwell Dawson was artistic and chorus director; Wilson Williams did the choreography; Alma Montgomery and Frances Walker were assistant directors.

Dance Number Is Weak

The chorus, as usual, displayed excellent training and reacted to every situation as artists of vast experience. The dance number, appeared as the weakest spot in the performance, perhaps because of inadequate rehearsal facilities.

* * * *

The Bachelor-Benedict Club entertained with a cruise down the Potomac on Sunday afternoon. The skies were clear and the weather fine for the cruise and social Washington got together for an afternoon of real congenial pleasure where "a-body" knew "a-body" as in prewar days.

* * * *

Minto Cato has been in the city for several weeks rehearsing with the National Negro Opera Company. She will sing the title role in "Aida," Sunday night, at the Water Gate. She appeared on Monday night in "La Traviata" as Floria Heloix. 8-5-44

During her stay she has been the guest of Dr. and Mrs. Fitzgerald of Lamont Street, Northwest. She has also received many social courtesies.

Mr. and Mrs. Orville Roy, of Eighteenth and California Streets, Northwest, entertained her at dinner as did also Mr. and Mrs. Walter S. Turner of 1716 Second Street, Northwest. Miss Cato was also a guest at the recent reception given Miss June McMechen by Dr. and Mrs. Ira Warf.

* * * *

The Columbia Beach Colony, of which many of our Washington elite are a major part, entertain groups of friends each week-end at their cottages, serving the double purpose of pleasure for guests and a lively atmosphere for the villagers.

Among those partaking of the cool breezes and facilities for water last week-end were: Mr. and Mrs. Ted Poston, Mr. and Mrs. Hilyard Robinson, and Grant Reynolds, all guests of Ted and Justine Greene.

* * * *

Dr. John H. Washington recovered from an operation in Freedmen's Hospital.

* * * *

Mrs. Balease Q. Thomas is a patient at Burwell's Hospital.

* * * *

Miss Valerie Chase, principal of Terrell Junior High School, spent several days at Highland Beach, last week. 8-5-44

* * * *

Mrs. William Risher, of Florida Avenue, Northwest, who recently underwent a check-up in Freedmen's Hospital and has been in New York City for the past week for special care, is reported to be progressing well.

* * * *

The "Block Party" given by several organizations of St. Luke's P.E. Church, begining on Tuesday of this week, has proved to be quite a success.

Large crowds have turned out each night to partake of the fun and frolic. Special entertainment features are scheduled for Friday and Saturday, August 4 and 5, respectively. The affair is given to enlarge the building fund. Rev. J. E. Elliott is rector.

Cozy Cole Writes Drum Concerto

Call-Bulletin—San Francisco, Cal.
8-15-44

NEW YORK. — Cozy Cole, the dynamic drum star, is writing a new drum concerto, as yet untitled, which he intends to record for the Savoy label at an early date. Cozy was the composer of "Cresendo In Drums," "Paradiddle" and "Retamaque," which he put on wax some years ago when he was a member of Cab Calloway's band.

The ace hide-beater's most recent success is his own "Nice And Cozy," just released by Savoy, which features the inimitable Cole drumnastics. The Savoy firm will soon release "Stompin' At The Savoy" by the Cozy Cole All-Stars, in which Coy presents a spectacular new drum technique, backed by the mighty tenor sax of Coleman Hawkins.

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Little Miss Bailey, truly a prodigy, was born in Arkansas and displayed musical talent at a very early age, being able to sing 2 songs including "To a Wild Rose" and "Mama's Little Baby Loves Short'ning Bread," when only nineteen months old. At the age of five the young star appeared in a special dancing and singing role in a motion picture.

22-year old soprano sings as Victor artist

Tribune—Los Angeles, Cal.
9-21-44

Miss Camilla Williams, 22-year-old lyric soprano and two-time winner of the Marian Anderson Award, passed two important milestones on the road to musical success last week by signing with RCA Victor as an exclusive Victor recording artist and making her radio debut over the RCA coast-to-coast network program "The Music America Loves Best."

The ovation which Miss Williams received in her debut in the Blue network studios in New York served as an indication of a promising career.

Until the door of opportunity

Within [illegible] year's [illegible] won the annual Marian Anderson Award, which provides scholarship assistance for outstanding young vocalists. When the competition was held this year, Miss Williams again emerged as the winner.

In addition to these awards, she earned another notable recognition when she topped a large entry list of brilliant young musicians in the Philadelphia Youth Concert auditions this year. As a reward for this triumph, she will appear with the renowned Philadelphia Orchestra as guest soloist in a concert during the 1944-45 season.

saying that her parents [illegible] a good education ready given her a go and that she didn't f call on them for further agreed, however, when secured an itheratte in a theatre, and

At the end of her first term of the school.

Marian Szkley - Fresc phia voice teacher w starred in opera in Williams began an int of study, including le man, French and Ita pare her for operatic

Miss Williams hesitated at first, her to remain to study voice.

9-21-44

8-15-44

9-21-44

21-44

40a-1944

Singer Bolsters Negro Soldiers' Morale

10-18-44

Hollywood, (Calvin's News Service)--Outstanding among contributions made to the war effort by individual civilians is the work of Freita Shaw, soprano and former choir director, who for several years now has undertaken to give the Negro soldiers stationed in the Southwest a bright memory to take out of the country with them, most of it at her own expense and without expectation of financial remuneration.

Miss Shaw will be recalled as the leader of th the choirs that sang in many pioneer motion pictures, among them "The Southerner" with Lawrence Tibbett; "Imitation of Life;" "Operator 13" and "I'm a Fugitive from a Chain Gang." For the latter picture she also wrote the music. She and her choir did the first voice "doubling" for white stars that was ever done in motion pictures, her voice often being used in the old days as a "double" for Betty Compson's. Her choir also sang in the West Coast production of the grand opera, "Emperor Jones," starring Lawrence Tibbett.

In South Los Angeles, where Freita Shaw lives, the government stationed the first Negro troops to come to the entire area. It was a long way to the heart of the city; to get there the men had to pass all sorts of gambling establishments, and so on. Miss Shaw, her husband and neighbors (among them Mrs. Clyde Levy) recognized the need for constructive entertainment closer to the encampment, so they persuaded headquarters to let them start a U.S.O. center there.

10-18-44

These energetic people then got together, renovated a building, entertained soldiers every night at their own expense and in more than a year had served over five thousand Negro soldiers. Through their efforts a survey was made and finally a national U.S.O. was established to serve the soldiers in the area. Theri whole aim was to give the soldiers the companionship their parents would want them to have while in a strange city. Since then Miss Shaw has received hundreds of letters from Negro servicemen overseas, thanking her for the good memories of America they took with them, thanks to her efforts--memories that sustained them in the their hours of stress.

Another of Miss Shaw's voluntary services was to train seventy-five carefully chosen colored girl of good families to be Junior Hostesses and to form with her, units which were the first in the area to do mobile service--that is, to travel to secetions of the country where Negro soldiers were stationed, but no colored people living for miles around.

used

The girls all had to attend at least seven out of ten lectures on good grooming, becoming conduct and so on. These mobile service units are still much in demand in Southwestern States. The girls are glad to lend their services and the army is glad to have such wholesome, pleasant girls come to dance with the men. Miss Shaw also opens her own home weekly to groups of servicemen ~~similar~~ and smaller groups of Junior Hostesses for imformal parties.

The only time Freita Shaw was ever paid for her work for servicemen was a short period when she was head of the colored branch of the U.S.O. in Burbank, a Southern California city whose inhabitants even the white director of the local U.S.O. were to a certain extent prejudiced. In a few months Miss Shaw, her hostesses and the Negro soldiers who came to the U.S.O. center had generated so much good-will that they had completely changed the attitude of many white people in Burbank on the color questions. From those people, too she has received testimonials of the esteem in which she and her co-workers are now held in the community.

------C. N. S.

Northwest Herald Seattle, Wash. 10-18-44

A Big Name In Music

Call—Kansas City, Mo.

Mary Lou Williams: Arranger

By DON DE LEIGHBUR

10-20-44 Mo.

NEW YORK. — A competent woman arranger is a bit odd and that is what intrigued me with Mary Lou Williams. Mary Lou Williams is a big name in swing music, in fact, one of the biggest—both as a composer and as one of our most outstanding pianists in the business. It was she who carried in her versatile hands much of the drive that made Andy Kirk's orchestra nationally famous back in the days of "Until The Real Thing Comes Along."

I got Mary Lou to tell me something about arranging. Before Mary Lou took over, it might be said that arrangements are the most important favor in the success of any band, whether five pieces or thirty. A good arrangement makes a song and also makes a band. The two are listed together, and the band that gets a good arrangement of any number, "oldie" or current pep, stands a better chance of securing a hit than if the whole proposition were an ad lib affair. Mary Lou Williams has had a profound influence on swing music in New York jazz circles—more so than a lot of people would suspect, what with the fact that she put in a long sustained engagement at Society Downtown where people all over the city flocked to hear her terrific piano.

Word More Formidable

"Although I have been doing arrangements for over thirteen years, still I would much prefer to write one than to talk about it," she told me. "Words are more formidable than music, at least for me. My first arrangement came about in a peculiar and odd sort of way. I was working with Andy Kirk's band and frequently grew impatient while waiting for the boys to adapt themselves to a number. Arrangement methods were unfamiliar to me, but a few questions that Andy Kirk answered for me on approach settled the question.

10-20-44

"I started my first number during a rehearsal. Two years later I got around on a course in harmony. This was an odd situation in which my teacher learned swing music from me in exchange for a course in harmony and orchestration. It is my feeling" she said, "that in order to arrange professionally for any band you have to know the given formula of the band. True, it is still important to contribute your own distinctive style and experience to develop new numbers. I get a tremendous thrill out of experimenting with new effects and methods that I have never heard before. No doubt, I am influenced by what I hear and, yet, I try to make my music original and a departure from the 'accepted' pattern.

She ran her fingers over the keys idly and then turned around to face me again. "The trials and tribulations of arranging would cover enough ground to write many a symphony. To list a few, however, that we all face—(1) trying to make music out of a bad tune; (2) writing solos for particular instruments; (3) knowing the bands for which you are arranging. For example, I have found that in working with Duke Ellington a magnificent arrangement in his own right), it is absolutely necessary for me to disassociate myself from his music. My own style is the thing I have to stick by to get anything across. I have heard many arrangers say, listening to his music and style and then trying to emulate it, that it is confusing and gets you nowhere. Frequently arrangers are given tunes that are neither melodious or lyrical and then they are expected to make a hit out of it.

10-20-44

10-20-44

She Lists Tribulations

"The case in point is 'Baby Dear' and 'The Count' in the Kansas City Album. The first twenty-four bars in both of these numbers had to have an additional eight added to give them continuity and make it possible for the band to play them. Prior to the change, they were both impossible. Of course, most of the time Mr. and Mrs. Listener hears a tune and doesn't think that anyone connected with the band had anything to do with it.

"Arrangers like Fletcher Henderson and Jimmy Mundy," she told me, "helped make Benny Goodman a household word, and Sy Oliver did the same for Jimmy Lunceford and Tommy Dorsey, while Don Redmond really put the touch on Paul Whitman and Casa Loma. Billy Strayhorn augmented the work that the Duke did too, although the Duke is in a class by himself. These arrangers, however, were given a break too. They met Mr. and Mrs. America.

"Teddy Wilson, a man thought of mainly as a pianist, has done some of the most outstanding arrangements in the history of jazz. He seems to have an uncanny intuition about what to do for each man in his band and how to bring out the best effects. (In fact, Teddy's former band was the best sounding group of men in the world for tonation)."

332nd vet of 105 missions returned.

ATLANTIC CITY—Now awaiting reassignment at AAF Redistribution Station, No. 1 here is 1st. Lt. Clinton B. Mills, veteran of 105 combat missions in the Mediterranean Theater, with the 332nd Fighter Group.

Recalling the part he played in the invasion at Anzio, the fighter pilot said: "We were patrolling the beachhead when suddenly about 20 SW 190s dropped out of the clouds and began dive bombing out landing troops. My flight of four P-40s caught the last flight of four Jerries as they released their bombs and leveled off.

"I was in a hard bank when I caught one of the Nazis in my sights and blasted a 30-degree directional burst at him. I hit his cowling and as his engine started burning, he whipped over into a tight spin.

"The pilot bailed out and I followed him down to see if he had landed behind our lines—however, a gust of wind carried him to about 20 miles behind the enemy lines.

"The flak," Mills went on, "was so heavy that day that the bursts made the sky look like it was full of grey storm clouds. My plane received about 8 flak holes, one of them about a foot in diameter, but I managed to make it safely back to my base outside of Naples."

Lt. Mills, who wears the Air Medal with two Oak Leaf Clusters, is the son of Dr. and Mrs. Joseph N. Mills of 1211 Fayetteville, Durham, N. C.

Bass Violinist

Amsterdam News

CAROLYN GLOVER UTZ, who was a successful candidate for membership with the Columbus Philharmonic Orchestra, Izler Solomon, conductor, is now lined up with the six or eight bass violin players, giving depth and body to Bach's preludes and fugues at regular symphony concerts. Other than that rather unusual activity, she is employed as clerk with the Army Services Forces Depot in the quartermaster's supply office, and is pursuing graduate work at Ohio State University from which she has already two degrees: Bachelor of Science in Education with a double major in public school and instrumental music, and the Master of Science degree. She is the daughter of Mr. and Mrs. Edward Glover, and wife of Lt. Utz now in the European Theatre of War. Complementing her school accomplishments, she taught music at North Carolina State College in Durham; Kentucky State College, Lexington; Edward Waters College in Florida and is a member of Alpha Kappa sorority.—N. H.

Cabel Composes Jive Bond Song

NEW YORK. — Cab Calloway has composed the first war bond song in jive, titled "Rackin' 'Em Back," which he will introduce in conjunction with the Fifth War Loan Drive when he opens at the Strand Theatre on Broadway late this month.

DEEP IN THE HEART OF TEXAS

NEW YORK—Every now and then a ray of hope shines through down in Dixie and makes one believe that one day true democracy will prevail all over these United States. At least some intelligent Southerners can sometimes see through the blindfold of prejudice that keeps the South decades behind the times. The following letter is typical of what is slowly becoming the "new South."

Editor, Pittsburgh Courier
Pittsburgh, Pa.

"I noticed the enclosed paragraph in the Omaha World-Herald a few days' ago, and I also saw the article in LIFE Magazine. All this interested me and I asked a Negro friend about your paper. His modest description was that yours was the greatest Negro publication on earth, et cetera. He said that you were for Negroes, Negro progress, Negro fairplay, Negro advancement, and were particularly interested in Negro celebrities. Well, I am of the white race, but so am I interested in at least one Negro. I discovered a really great Negro tenor last summer—the first great Negro singing talent that I have discovered in 37 years as a concert manager. Here's an incident which may interest you very much. I booked this 24-year-old Negro tenor, John Anglin, for a concert last May 18 at the State Teachers' college at Denton, Texas, (for whites). Incidentally, it is the largest State Teachers' college in the world, and also incidentally, it is below the Mason-Dixon line.

"About two weeks before the concert to be given, I received a letter from some of the school authorities, diplomatically and carefully telling me that it seemed inexpedient to have a colored man sing from their stage. They expressed regret, et cetera, **"but wouldn't it be better to cancel?"**

"I took my time about answering the letter, as the incident seemed important enough to warrant careful thought. Before I wrote, I received a wire from the same authorities saying **'Disregard correspondence—letter follows.'**

"The letter came stating that they had received an impressive number of commendatory letters for their stand in presenting a great Negro singer, and telling me that they were going to present Anglin as scheduled.

"I, personally, traveled 1,000 miles to be present at this concert. Now, here's another unusual feature. After making their decision, this college threw open the balcony to Negroes of the community as guests of the college—complimentary, and without charge.

"Well, you never in your life saw a more enthusiastic audience. It was an ovation for John Anglin. The applause was more than equally shared in by the white portion of the audience, and in my opinion, **it was a triumph for this great college.** I quote from a letter written me personally by Walter Robert of the Music department of the State Teachers' college at Denton: "John Anglin's success was, and is the talk of the town and I am very happy that I had a share in it. I think Anglin is a really great artist and I shall always remember my collaboration with him with great pride."

"Now, where do I come in? Well, I am doing everything possible to promote this young man's career. I have given him 54 concerts since last April, and never within my memory have I had a greater success with a young artist."

Yours very truly,

LUCIUS PRYOR.

Story Behind Grant Still's "In Memoriam"

Journal & Guide
Norfolk, Va. 1-29-44

HOLLYWOOD, Calif.—One day last July, William Grant Still was handed a letter from New York City's important League of Composers, to which he belongs.

It contained an invitation to be one of several composers who would write patriotic orchestral works to be broadcast over CBS by the New York Philharmonic Orchestra under Dr. Artur Rodzinski and re-broadcast to all the United States Armed Forces overseas under government auspices.

The composer was busy with a number of other commitments, but he recognized the fact that this was a good opportunity to call the attention of listeners all over the world to the heroism displayed by our colored soldiers, and by the colored soldiers fighting under the flags of our allies.

"They are fighting and dying for democracy," he declared, "we at home must be worthy of their sacrifices." Accordingly, he began work on a requiem entitled "In Memoriam: The Colored Soldiers Who Died for Democracy."

MINIATURE SCORE 1-29-44

He worked comparatively rapidly and by the end of September the composition was ready to send to Dr. Rodzinski. About this time he showed it to Nathan Abas, head of a new Los Angeles music publishing house. Mr. Abas was enthusiastic over it and immediately brought it out in a miniature score, a photo-lithograph of the composer's own script.

This marked Mr. Still's first published miniature score, the first time a composition of his had ever been printed before its first performance, as well as Delka's first publication.

FOUR PERFORMANCES

Dr. Rodzinski decided to introduce the composition in New York City at four January performances, this also being an honor not given to all the composers. (There were 17 composers who agreed to write patriotic works for the League of Composers, Mr. Still being the only Negro among them.)

After the first performance, New York's finest critics gave unstinted praise to the music, to the "emotional and sincere character of this simple, elegiac piece" and to its beautiful, spiritual-like melody simply and effectively orchestrated and contrasted with a mournful military motif." 1-29-44

Two noted American composers who later wrote Mr. Still expressions of appreciation for this composition were Eastwood Lane and George Frederick McKay, head of the department of music at the University of Washington. The latter termed it "the most memoriable musical experience that I have had for some time."

LA TRAVIATA PLEASES LARGE PITTSBURGH CROWD

A near capacity audience witnessed the National Negro Opera company's presentation of La Traviata at Syria Mosque, Pittsburgh, Pa., Tuesday night of last week. Lillian Evanti was the star and sharing honors with her was one of Pittsburgh's own, Joseph Lipscomb. The opera was undert he direction of Frederick Vajda. Part of the large audience is shown here.

'La Traviata' With Evanti Wins Acclaim In Pittsburgh

Courier—Pittsburgh, Pa., 2-5-44

By GERTRUDE VON SCHALK, Acting Woman's Editor

The National Negro Opera Company, Inc., presented Verdi's opera, "La Traviata," here Tuesday night, January 25, before a capacity crowd that included standees in Pittsburgh's Syria Mosque. Produced and managed by Mary Cardwell Dawson, the second appearance of the opera company here, brought world famous Lillian Evanti to the stage as star.

Mme. Evanti, whose year of concert experience has added to the natural charm of manner and beauty of her singing voice, far outstripped the rest of the cast. She brought to the part of Violetta, the French courtesan, a sprightly grace, a lyric quality of voice that brought the adulation of both the spectators and of the working press.

CHORUS EXCELLENT

The choral work was excellent. The chorus was composed of talent from Washington, Chicago and Pittsburgh, and brought to light many fine voices.

The cast, while not as good as Evanti, were capable performers. Joseph Lipscomb, the Pittsburgher who made his debut in the role of Alfred Germont last summer in Washington, when the opera company presented "La Traviata" at the Watergate, showed definite promise, but is not ready as yet for opera. Mr. Lipscomb has a voice that, with additional training, will perhaps become one of the greatest tenors on the concert stage. 2-5-44

At this point, however, Mr. Lipscomb is still young in his field, and has not had sufficient training either in singing or in acting. Critics applauded his efforts, however.

William Robinson, as the older Germont, did very well in a monotonous part. Other roles were taken by Gertrude Johnson, Nannie Moone, Morgan Thomas, Theodore Stone, Mansfield Neal and Dempsey Ward.

VAJDA CONDUCTOR

Frederick Vajda, who staged and conducted the opera, also translated it from the Italian to English. He conducted the symphony orchestra which occupied the pit, with magnificent finesse and thought.

David Leer, solo dancer, was exceptionally good, while the girl soloists and ballet dancers were most attractive. 2-5-44

Of Evanti, the daily press remarked: "Here is a well trained, experienced, cultured voice. Her coloratura is natural and graceful and she sang throughout the evening with distinction."

Mrs. Dawson, whose ambition it is to create a permanent organization of opera singers of the highest calibre, has by dint of hard work, succeeded in acquiring the services of some of the most prominent singers in the country. Plans for the future operatic presentations include appearances in New York, in March; Indianapolis, Arpil; Washington will have three presentations in June at the Watergate, and "Aida" will be presented in Chicago during the month of August.

VIEWS and Reviews

Courier—Pittsburgh, Pa. 2-5-44

By GEORGE S. SCHUYLER

(This column represents the personal opinion of Mr. Schuyler and in no way reflects the editorial opinion of The Pittsburgh Courier.—The Editor)

The long battle between the new American music of democracy and the old European music of aristocracy was marked last week by a flare-up caused when Artur Rodzinski, conductor of the New York Philharmonic-Symphony, attacked boogie woogie as the greatest contributing factor to juvenile delinquency and "war degeneracy" among American youth. "This type of music," he declared, "leads to war degeneracy." Of course, the hep cats, rug-cutters and jazz hounds rushed to the defense of the boogie beat, aided by Leopold Stokowski, Erich Leinsdorf, Charlie Barnet, Johnny Long, Frank Sinatra and others.

Serious American music has long been dominated by Europeans unable to understand or appreciate the new music born in this coun-

...y and which already is the music of the masses of people of the world, wherever and whenever they get a chance to hear it. Jazz, the new American music, is readily understood by music-lovers everywhere, whereas the European music has to be studied to be appreciated. The old music has a very small audience compared with that which enjoys jazz.

* * *

There has been a great deal of snobbishness shown toward the new music precisely because everywhere it appeals most widely to the mass of people. Its basis is rhythm, while the basis of the old music is melody, although it cannot be said that jazz lacks tunefulness. But beyond the fact that jazz has become the world music of the masses, is the more important and significant fact that jazz is the sole contribution of the American Negro but recently freed from slavery. Anything Negro is supposed to be low, sexual and primitive, and thus outside the pale of polite, cultural and inspiring things. If the Negro is an outcast, then surely whatever he produces cannot be regarded as superior and uplifting. This is the reasoning of the aristocracy which owes its position to the subjugation and exploitation of colored people.

* * *

Jazz sprang from the levees, the dives, the saloons, dance halls and bawdy houses because these were the only places where Negro musicians could get work and so develop their art. Not long ago the best Negro musicians and composers could only be heard in places that were not "nice," where "respectable" people only went "after hours." It has only been during the past 30 years that this Negro music emerged from the underworld and gained recognition by sheer merit. Where the old music sent most people to sleep, the new music "sent" them. Period. Not since the Pied Piper of Hamelin has any music so aroused people, stirred their emotions and made them itch to dance wildly. For a time an effort was made to give white people the credit for jazz but that contention was obviously ridiculous and is heard no more. Not only does American music, then, come from the Negro and from Africa, but so does Caribbean, Latin American and Spanish music. Far from being primitive, Negro music is highly complicated and sophisticated, as shown by the difficulty white musicians had at first to play it at all. Far in the back country of Liberia, in towns with no contact whatever with the coast, I have seen orchestras of ten and twelve pieces—drums, horns, bagpipes, fifes and lyres, and trained choruses of a dozen or more girls who sang their parts beautifully. That they could not write this music down did not make it simple and primitive. And the same is true of piano players in a dive or a small orchestra in a bordello.

* * *

Far from causing delinquency and degeneracy, jazz would cure it if there were only enough popular-priced dance salons for the youngsters to go and enjoy themselves. There should be as many as there are saloons, and the number of young barflies would decrease miraculously. The snobs think anything popular is bad, low and primitive, especially when it proves to be more successful financially as in the case of jazz. Moreover, jazz has done more than any single factor to break down racial prejudices and bring us a little closer to a free society. We need more, not less, of it, "long hairs" to the contrary notwithstanding.

THE HORIZON

Courier- Pittsburgh, Pa.

By P. L. PRATTIS

2-5-44

Negro Opera Company, Through Its Excellence, Becomes Medium of Social Significance

AN interesting and provocatively significant experiment in interracial culture and appreciation is being pressed by that dynamic personification of faith and work known as Mary Cardwell Dawson, former president of the National Association of Musicians. If Mrs. Dawson tells a mountain that she's going to move it, it's the mountain's turn to tremble.

Mr. Prattis

Mrs. Dawson is the president of the National Negro Opera Guild. For several years she has wrestled with the notion that Negro singers should be heard and seen in grand opera. A competent musician herself, and a student of the drama, Mrs. Dawson was early convinced that Negroes would succeed in grand opera if given a chance. She knew of some of the attempts of Negroes to perform in grand opera none too well, but she was not disturbed or discouraged by these failures. She thought she understood why. She even realized that if she assembled competent casts, the task before her was herculean and well-nigh insuperable, but she attacked it all the more gallantly because of that. Once she had found and married to her grand idea a skillful, professional director in the person of Maestro Frederick Vajda, former asistant conductor for the Metropolitan Opera Company, Mrs. Dawson was prepared to snap her fingers at the fate which befell former attempts and to give her life, and as many other lives as she could grasp and hold, to the cause of the Negro in grand opera.

All operas may be said to be divided into two parts: art and money. Success is their offspring and cannot be born without them.

ARTISTIC SUCCESSES

MRS. DAWSON'S first presentation was "Aida," presented in Pittsburgh in the autumn of 1941 with La Julia Rhea, Chicago contralto, in the principal role. It was, really, an astounding artistic success. The supporting soloists, the choruses, the dancers, all were of excellent quality. This was in part due to their native talent and training and, in part, to the wizardry of Maestro Vajda. Pittsburgh critics acclaimed the performance as equal to that of the Metropolitan Opera Company. This first production was such an artistic sucess that it was repeated in the early part of 1942 with similar success. Both ventures, however, were financial failures, the burden of which had to be borne in large measure by the artists.

Subsequently, Mrs. Dawson began the organization of the National Negro Opera Guild, a parent national organization, with local guilds in Pittsburgh, Chicago, Cleveland, Washington and New York.

The third presentation of "Aida" was made in Chicago's Civic Opera House and, despite local misunderstandings, was a pronounced success artistically. It almost made the grade financially. 2-5-44

Mrs. Dawson then chose another Verdi medium, "La Traviata," with Mme. Lillian Evanti as the principal, and moved her base of operations to the nation's capital. Last August, "La Traviata" was presented twice before an estimated 15,000 persons and won the highest acclaim from Washington's music critics. The venture was a success, artisticaly and financially.

During the past week, Mrs. Dawson presented "La Traviata" in Pittsburgh's Syria Mosque.

An ambitious program for 1944 calls for the presentation of "Aida," "La Traviata" and "Wanga" in New York during the last week in March; for "La Traviata" in Indianapolis April 20; for "La Traviata," "Faust" and "Aida" at Washington's Water Gate June 24, 25, 27, and for "Aida" in Chicago's Soldier Field August 26.

OPERA'S SOCIAL ROLE

MRS. DAWSON'S undertakings may be measured in terms of art or in terms of their social significance. Most observers are convinced that if financial success can be won, artistic success will be assured. But what are these grand operas by Negro casts to mean in increasing appreciation for the Negro in this country and in making friends for him? Will they have any effect in dispelling the false beliefs about Negro inferiority and will they come to be recognized as a distinguished contribution which the Negro is making to the world of music? I think the answers to both questions must be affirmative if the promoters strive for artistic success in every way. Grand opera in this country has been largely a professional milieu for foreigners. We should not be hostile to them for what they have brought us. But Americans, white Americans, as such, have not greatly distinguished themselves in grand opera. Believe it or not, it is within the realm of possibility for Negroes to present grand opera with the same high level of perfection maintained by the Metropolitan. If, as a result of the present efforts, they should do so, Negro Americans would be the first Americans to perform the feat. Thus they would have made a distinct contribution to America which could not be taken from them. It is foreseeable that white Americans would be seeking parts in a grand Negro opera company. The indubitable result of this would be that more white Americans, average music lovers, would see and hear these operas and would come to have a new understanding of, and appreciation for, the Negro.

MONEY NEEDED

IF this advance toward interracial understanding and appreciation is to be made, Negro opera must have the moral and financial support of Negroes first. For reasons which we all understand, Negro opera can be promoted more cheaply than white opera. But, even so, the costs are tremendous. No kind of opera can exist on admissions. Opera must be subsidized. That simply means that cultured people who wish to see these performances maintained, must contribute to such a cause. It is important, however, that contributors realize that they are doing more than making a contribution so that they personally can attend such performances. They should have a sense of social vision and be able to see the general good these performances promote. 2-5-44

The eyes of many persons who have followed the fortunes of the Negro Opera Company to date are watching New York to see what that great city and center of culture is going to do when this company places its wares on exhibition there in March. Much of the future of the company will depend upon the reaction of New York and, particularly, of New York Negroes.

ANNE BROWN WINS FAVOR IN RECITAL AT THE METROPOLITAN

Northwest Enterprise
Seattle, Washington

Anne Brown, young Negro soprano, who rose to prominence through her singing the role of Bess in George Gershwin's "Porgy and Bess" in New York, made her first appearance in Seattle last week as a concert artist. She was presented under auspices of the Ladies Musical Club in the Metropolitan Theatre. 1-26-44

Anne Brown

Miss Brown is a singing actress and a good one. While her voice is not of heroic proportions it has ample power and is of ingratiating quality. With it she has poise, fine diction and a gift from dramatizaton. Her best singing at this show was in the dramatic aria, "Pace, Pace, Mio Deo" from Verdi's "La Forza del Destino," and it was a bit of good showmanship on the part of the singer to include the aria early in the program. It followed the 17th century hymn, "Allelulia," and Handel's "Let Me Wander Unseen" and made her an impressive beginning. Her singing of Negro spirituals later in the program gave climax to her efforts.

In the group lieder that followed her opening group were Schubert's "Gretchen Am Spinnrade" and "Fischermaedchen!" "Und Gestrn Hat Er Mir Rosen Gebracht," by Marx, and Schumann's "Waldlesgespraech," and the two last mentioned were outstanding. Miss Brown's art in interpretation was evidenced in a group that included "Nell," by Faure; Ravel's "Nicollette," "A Dream" by Grieg, "Rapunzel" by Sacco, and "Recuedero," by Tedesco. 1-26-44

Two Negro spirituals and two songs from "Porgy and Bess," closing the program, aroused the crowd to a high pitch of enthusiasm. They were "City Called Heaven," which she sang unaccompanied; "Every Time I Hear the Spirit," "Summer Time," and "Ma Man's Gone Now." Encores during the evening consisted of one of Leo Blech's "Children's Songs"; "The Old Maid," a Kentucky mountain song, by Buckley; "They All Danced the Samba," by John Berget; "Didn't It Rain?" and Brockman's "Nightingale." Leo Muller gave the singer excellent support at the piano.

40a-1944

To Make 2nd Appearance At Town Hall

Age—New York, N.Y. 10-21-44

Nadine Waters, noted soprano, who has received scholarships from Boston and Cincinnati Universities, will be presented in recital at Town Hall, Saturday evening, November 11. This appearance will be her second New York recital at the famous concert hall.

10-21-44

Her program is composed of selections by Bach, Handel, Mozart, Schubert, Brahms Strauss, Ravel, Schoenburg, Debussy, Faure, Verdi, Horsman, Gretchaninoff and Giannini. Miss Waters will also sing numbers by J. R. Johnson, Still and Hall Johnson.

Horace Henderson And Lena Horne, Star Team

Defender—Chicago, Ill.

9-9-44

By DAVID W. KELLUM

A bandleader, pianist, composer, musical director, and road manager of Lena Horne. Add these up and you have Horace Henderson, the man who wrote "Christopher Columbus," the song hit which swept the nation some years ago.

Henderson, whose arrangements and musical score has caused Miss Horne to soar to unparalled heights in movie, radio and night club entertainment, is being hailed by Chicagoans on his first visit to the city since his discharge from the army.

As band leader at Bennie Skoller's Swingland, now the Rhumboogie Cafe, Henderson won numerous friends and admirers for his unique style of piano melodies, arrangements, compositions and the swing tunes of his band.

Proud of Record

This is the young maestro who is the guiding hand behind the musical success of glamorous Lena Horne. It is Henderson who arranges her songs, checks her numerous engagements, distributes her photographs to hundreds of fans and, as pianist, directs the orchestra while Miss Horne vocalizes. In Chicago since August 3 when Miss Horne opened her successful engagement at the Chez Paree on the city's gold coast, Henderson has performed his duties so well that Messrs. Fritzel and Jacobsen, proprietors of the popular night club, are more than reluctant to give up the show's star who closes this week.

9-9-44

"Yes, I believe we've done a grand job here in Chicago," beamed Henderson, as he expressed thanks to Chicago nightlifers who have packed the Chez Paree since Miss Horne's initial appearance.

"Believe it or not, the house was sold out nightly during the entire engagement and now it is difficult for the management to find anybody willing to follow her," he said, smiling.

The story of Horace Henderson's rise to fame in the music sphere reads like fiction and begins in a small Georgia town, Cuthbert, to be exact. It was here that he played the organ of the Sunday school where his father, Fletcher Hamilton Henderson Sr., was superintendent. An older brother, Fletcher Jr., had already learned the art of "picking the ivories" but Horace was reluctant because he was somewhat doubtful of a musical career.

9-9-44

Music to Fore

Completing academic studies in the public schools of his home town, Henderson entered Wilberforce university and pursued ordinary studies but the urge to become a piano player gained impetus, so gathering a few musically-inclined schoolmates, he organized a band.

Playing dance dates, the combination was able to earn enough to defray incidental school expenses. The original Henderson aggregation included such musical luminaries as Benny Carter, topnotch bandleader; Rex Stewart, Duke Ellington, cornetist and trumpeter; Elmer Williams, Shelton Hemphill and the late Freddie Jenkins, former trumpet man with Duke Ellington's orchestra.

9-9-44

With the aid of Horace's brother, Fletcher, then as now, a recognized musician and bandleader, the group played summer resort engagements that earned enough to pay tuition. They later went to New York City but were able to obtain their degrees through an arrangement with the university to complete undergraduate work in summer classes.

In New York, Horace played his first engagement with Don Redmon at Connie's Inn.

Composes "Chris"

It was while playing at the Roseland ballroom in the big town with his brother, Fletcher, that he received the inspiration to write "Christopher Columbus," the song hit which later swept the country.

Henderson, who met and was signed as musical director and arranger by Lena Horne after he had left his brother's band prior to a tour of one-night stands following his discharge from the army, is justly proud of the brilliant success the singing star has made.

9-9-44

After the Chez Paree engagement, he states they will do eight weeks of theater engagements with the last stop in Chicago, followed by a return to Hollywood where Miss Horne will begin work on musical arrangements for her next picture, "Pirates," in which she will have a starring role.

Henderson came to Chicago with his brother and opened the Grand Terrace Cafe in 1936. After six months, he formed his own band and did an 18-month engagement at Bennie Skoller's Swingland Cafe. From here, he went to the 5100 Club, a North Side night spot.

9-9-44

Forced to give up his orchestra when the war claimed most of its members, Henderson has been arranger for the Charlie Barnett and Benny Goodman orchestras, as well as Glenn Miller's singing group, the Modernaires. During his stay in the army, he was offered a position as bandmaster in the 732nd Military Police band at Joliet, Ill., by Capt. Wayne King of the Sixth Service Command.

Maestro

9-9-44

HORACE HENDERSON

Former orchestra leader who now acts as accompanist and musical arranger for Lena Horne. A U.S. soldier for 11 months, Henderson now supervises all engagements that Miss Horne contracts. He is the brother of Bandleader Fletcher Henderson and composed the popular tune, "Christopher Columbus," some years ago.

Baltimorean Narrator, N.C. Youth Directs Army Choir

Afro American—Baltimore, Md.

8-19-44

HEADQUARTERS, EUROPEAN THEATRE OF OPERATIONS — The newly organized choir of quartermaster service co. in England is the development of Anglo-American relations through its appearances in concerts before the English.

This group of 22 voices has been singing in United States Army services each Sunday. Since then, numerous civilian requests have been successfully filled.

The choir specializes in American spirituals, because this type of singing is a novelty to most of the British listeners, narrator gives a description of each song while the choir lends support by blending in a spiritual hum. The narrator is Corporal Solomon Baylor, Baltimore, Md.

N.C. Youth Director

The group is directed by Cpl. Clarence C. Lipscomb, Charlotte, N.C., who before his induction in January, 1943, was a student at Johnson C. Smith University, where he sang with the university choir. Featured soloists for the group are Pvt. Charles H. Clarke, Richmond, Va.; Cpl. Andrew Jones, Norfolk, Va.; and Cpl. Baylor.

8-19-44

Other members of the choir include:

Cpl. Charles H. Wade, son of Mr. and Mrs. Curtis Delaney, 40 West Fourth Street, New Castle, Delaware;

Cpl. Solomon Baylor, son of John Baylor, 342 W. Biddle Street, who attended Douglas High School and Coppin Teachers' College, and Pfc. Barrett Tillman, son of Mr. Andrew Tillman, 815 W. Ostend Street, both of Baltimore;

Pfc. Joseph H. Gravely of Mt. Vernon, N.Y., husband of the former Miss Edna Locke of 1423 E. Eager Street, Baltimore; Pfc. James L. Anderson, former government worker at Camp Holabird, Md., and Sgt. Cameron C. Haynes, Lincoln University alumnus, both of NYC;

Four from Richmond

Pvt. Loron Mosely, Asheville, N.C., Pfc. Joseph D. Bynum, Chapel Hill, N.C.; Pfc. Robert A. Thompson, Efland, N.C.; Cpl. Clarence C. Lipscomb, Marion, N.C.; Pvt. William Artis, Stantonburg, N.C.;

8-19-44

Pfc. Thomas M. Bradford, Hartsville, S.C.; Pfc. Frank W. Smith, Spartanburg, S.C.; Pfcs. Samuel A. Hawkes, son of Mr. and Mrs. William Hawkes, Route 3, Blackstone, Va., a former truck driver at the Hold Tight Rubber Company, Baltimore; William H. Anderson, the son of Mr. and Mrs. John L. Anderson; Willis R. Bland, son of Mr. and Mrs. Charles Mayfield, 1713 West Carey Street, Walter Graham, son of Mrs. Carrie Graham, 520 W. Duval Street, and Pvt. Clarke, son of Mr. and Mrs. John O. Clarke, 117 South First Street. The latter four all of Richmond.

A Fine Recital By Portia White

10-21-44

(Reprinted from yesterday's late edition)

Portia White, the young contralto from Halifax, Nova Scotia, who was heard in a highly successful debut recital last Spring, returned to Town Hall last evening in a concert sponsored by the N. Y. Chapter of the National Council for Negro Women.

Singing a varied and taxing program that ranged from arias by Gluck, Purcell, Mozart and Saint-Saens through songs by Schumann

Strauss, Spanish and French composers to spirituals, Miss White reaffirmed the impression that she is an artist of the first rank. She again demonstrated, to a large and enthusiastic audience, that she is gifted with a remarkably rich, warm contralto voice and a fine musical intelligence.

To this listener, she did her finest work in the Mozart aria, *Non piu di fiori*, from *La Clemenza di Tito*, in Schumann's *Auftrage* and in Richard Strauss *Die Nacht* and *Wir sollten wir geheim sie halten*. And she made a hauntingly tender thing of Schubert's *Death and the Maiden*, sung as an encore before the intermission. Burleigh's *Rock Me, Julie* and the other spirituals that closed the evening were beautifully sung—if not perhaps as expressively as by other great singers of her race. But everything she did was worth listening to, marked as it was by exceptional musical taste and an exact feeling for the particular style of each number on the program.—ROBERT A. HAGUE

Music Festival in Three Cities

CHICAGO. — (ANP) — The fifth annual American Negro Music Festival will be presented in three major cities in the Midwestern area; Chicago, July 8, at White Sox ball park; St. Louis, July 10, at Sportsman's Park, and Detroit, July 12, at Briggs Stadium.

It has won the approval of President Roosevelt' Mayor Edward J. Kelly of Chicago, Mayor Edward J. Jeffries, Jr., of Detroit, and Mayor A. P. Kaufman of St. Louis.

In 1940-41-42 the festival was presented in Soldier Field, Chicago, and featured such stars as Roland Hayes, tenor; Anne Brown and Todd Duncan, stars of "Porgy and Bess"; Louis Burgo, the Southernaires, LaJulia Rhea, operatic soprano; Ethel Wise, Eddie South, Canada Lee and Frankie Fambro.

Featured artists this year will be: Portia White, contralto from Halifax, Nova Scotia; Richard Borelli, baritone of the New York Metropolitan Opera company; Eddie South, the Southernaires, W. C. Handy, Lillian Evanti, coloratura soprano, and an interracial massed chorus directed by Prof. J. Wesley Jones, Thomas A. Dorsey and Dr. Mack Evans. Langston Hughes will be the commentator.

Other added features will include the presentation of the three winners of the six Midwestern States search for talent contest, sponsored by the festival and colored newspapers in Illinois, Indiana, Missouri, Ohio, Michigan and Kentucky.

"Study Hard," Mme Evanti Tells Operatic Aspirants

PHILADELPHIA

Aspirants to operatic or concert stage careers were urged to study hard, keep faith, and remain true to their ideals by Miss Lillian Evanti, lyric soprano, of the Metropolitan Opera Company on Sunday.

"The life of an operatic star is not all glamour, but rather one entailing years of sacrifice, hard work, and grueling routine," the famed diva said.

Miss Evanti, who was listed on the AFRO-AMERICAN honor roll in 1943, was the first colored American to sing in grand opera. She was born in Washington, D.C., where she began her musical education at the age of four.

Acclaimed in Europe

Acclaimed as singer, musician, and actress of great emotional appeal by critics in Europe and America, Miss Evanti made her operatic debut in the opera Lakme at Nice, France. Following which she appeared at Monte Carlo, Mentor, Montpellier, Nimes, Toulon, Paris, Genoa, Salzburg, etc.

Deploring the evils of racial prejudices, Miss Evanti said "On the European continent the color of your skin is not a handicap to your career but Americans carry prejudices wherever they go, often sacrificing a truly remarkable voice on the altar of their prejudices."

A graduate of the conservatory of music at Howard University, Miss Evanti financed her initial trip abroad from savings accrued as a teacher at Miner College in Washington.

She will begin a nationwide concert tour in October featuring an aria from "La Traviata."

A portrait of Miss Evanti painted by Mrs. Laura W. Waring, local portrait painter, was included in an exhibit of distinguished colored personages at the Smithsonian Institute, Washington, during the month of May.

Included in her repertoire of twenty-four operas are La Traviata, Lakme, Rigoletti, Barbier of Seville, Manon, Carmen, Romeo and Juliet, Hamlet, L'Africana, Lucia di Lammermoor, Magic Flute, Sonambula, and Don Pasquale.

Marva Thrills Broadway's First-Niters at Zanzibar

By GRANT O'NEAL

NEW YORK — Mrs. Joe Louis, like her famous fighter-husband, scored a double kayo on Broadway last Thursday night in her debut as a singer at Cluz Zanzibar.

Introduced as "Marve-lous Marva Louis!" she bowled over the male of the species with her irresistible beauty and personality, and the ladies because of her smart gown.

For, Marva looked especially lovely in her long white dress with a silver-lace bodice and close-fitting long sleeves. Added to this were a well-up hairdo, with flowers atop, and in the language of Broadway, she had a couple of sparklers in her ears.

The first-nighters seemed well pleased with her rendition of "So Little Time," "I Get a Kick Out of You," "I'll Get By" and "I'll Be Seeing You."

Featured on the same bill are the famous Mills Brothers and the Berry Brothers.

Although her crashing the big time made her somewhat shaky on her initial appearance, only Marva knew that. Broadway received her well, and she bids to be around for quite a while.

New Song Inspired By Congressman-Elect

Langston Hughes, world famous poet and Chappie Willet, noted songwriter and arranger, have collaborated in writing a rousing, militant new song, "Let My People Go, NOW!", a veritable declaration of independence by the minority groups of the world, particularly those in America.

It is inspired by and is dedicated to the young, militant Congressman-elect, Adam Clayton Powell, Jr., whose picture appears on the cover in a characteristic pose. According to the Text Music Publishing Co., publishers of the song, it should reach the public in about two weeks.

A New Song

The Text Music Publishing Co. has announced the publishing of a new song titled, "Let My People Go, Now!" Words by Langston Hughes, world famous poet, and Chappie Willet, noted songwriter and arranger of music. The two have collaborated in writing this rousing militant new song, a veritable declaration of independence by the minority groups of the world, particularly those in America. It was inspired by and is dedicated to the young, militant Congressman-elect, Adam Clayton Powell, Jr., whose picture will appear on the cover in a characteristic pose. According to the Publishing Company the song should reach the public in about two weeks.

Miss Hayman Has Ariz. U. Recital

TUCSON, Ariz.—Miss Corenia Hayman, soprano of Baltimore, Md., was presented in recital by the University of Arizona in the agriculture auditorium on the campus, Tuesday, before a mixed audience.

The numbers included were the works of Handel, Mozart and Hayden. For encores, Miss Hayman sang "Italian Street Song" and "Through the Years." She was accompanied by Mildred Banks, pianist.

Taught Music

A native of Baltimore, Miss Hayman majored in voice at Wilberforce University and has taught music at Dunbar Junior High School here, for two years. She has studied under Prof. Theodore Heimann of Dayton, Ohio, and is at present a student of Owen Hewitt, famous opera star and instructor at the University of Arizona.

Miss Hayman has sung over the local station KVOA, with the Philharmonic Orchestra of Dayton, Ohio, and the Civic Symphony Orchestra of Birmingham, Ala. For the past season, she has been soloist at St. Phillips Episcopal Church, here.

A scholarship has recently been awarded Miss Hayman and she plans to study in NYC for the concert stage, soon.

Basie, Once $28,000 in Red, Grosses $400,000 Annually

HOLLYWOOD—Behind the phenomenal rise to the top of the band heap by Count Basie has been a man to whose efforts the Count credits a great deal of his tremendous success. That man is Milt Ebbins, the jump king's personal manager.

Four years ago Ebbins took the Basie band, $28,000 in the red and on the verge of breaking up, under his wing. The rest is musical history—since that time Basie and his music-makers have developed into an organization that grosses more than $400,000 annually.

The Count's recent triumphs include appearances in five big musicals this last year, with more to follow, four record-breaking weeks at New York's Roxy Theater, more than 3,000,000 Columbia records sold during 1943, and a five-year contract for engagements at the famous Blue Room of New York's Hotel Lincoln.

Add to all this the Count's achievement in being signed as a permanent feature on the Kate Smith Hour. Basie is set for a six-week run at the New Plantation Club in Los Angeles, opening August 16, and for featured roles in two important musical films, which begin shooting next month.

Mary Lou Hotter Than Hazel Scott

By FRANK M. DAVIS

CHICAGO. — (ANP) — If you've got stubborn Dorothy Donegan and Hazel Scott friends who think these gals top the femme pianists, then grab Mary Lou Williams's new album and invite them over to your place.

If this won't convince them that Mary Lou is in a class by herself, they're hopeless and you're wasting your time.

This new package of six 12-inch sides, recorded by Asch and released by the Stinson Trading Company, New York, is the hottest thing available currently on wax. Mary solos on three sides, "Drag 'Em," "Mary's Boogie," and "St. Louis Blues," and then beats it out with her chosen five on the other three.

Her chosen five are Frank Newton, trumpet; Edmond Hall, clarinetist; Vic Dickenson, trombone; Al Lucas, bass, and Jack Parker, drums. They stomp through "Little Joe" and "Roll 'Em" and calm down for the harmoniously beautiful "Lullaby of the Leaves."

By herself or with the boys, Mary Lou has enough rock to make Gibralter look like a pebble. She's lowdown in a 4 a.m. way in "Drag 'Em," and on "Mary's Boogie" she shows every second timing. Honoring W. C. Handy, her "St. Louis Blues" is a miniature concerto, with a number of tempo changes, all fine. Together, the six musicians build up tremendous drive and bounce on "Little Joe" and "Roll 'Em," two numbers she made famous some years ago. All the boys take solos and they are inspired. "Lullaby" is a mood piece with

DARLINGS OF RHYTHM

CHICAGO — The Grand Terrace opened Friday featuring the Darlings of Rhythm, all-girl band and Billie Holiday.

40a-1944

New York Opera Seen By 12,000 At The Garden

Daily World
Atlanta, Ga.

Lillian Evanti Does Creditable Job In Lead Role

4-11-44

By CARL DITON

NEW YORK — (ANP) — When an estimated 12,000 people (largely Negro at that) turn out amidst rain to genuine performance of grand opera by a Negro opera company, that fact alone speaks volumes against the prevalent idea that the black race cannot support its own enterprises in a big way.

For that is precisely what happened in the renowned Madison Square Garden at a performance of Verdi's "La Traviata" by the now well-known National Negro Opera Company, founded and directed by Mary Cardwell Dawson, one of the past presidents of the National Association of Negro musicians.

The opera is founded upon 'La Dame aux Camelias" by the younger Dumas, familiar to the dramatic stage as "Camille." 4-11-44

Lillian Evanti, never naturally opulent of voice, easily places herself well-nigh at the top of Negro operatic actresses. She made an extremely fine impression in the aria: "Ah, fors' o lui".

Joseph Lipscomb, as Alfred, singing almost perpetually a trifle under pitch, gave a romantic and passionate interpretation to his role. William Franklin, kindly loaned from "Porgy and Bess", which is now playing at Mayor La Guardia's Music center, literally triumphed in bartone richness and resonance with the singing of "Di Provenza il Mar", an adaptation of von Weber's so-called "Last Last Waltz."

40a

National Negro Opera Company's 'La Traviata' Receives Acclaim

Daily Worker – New York, N.Y.

4-3-44

By Frank Newman

Verdi's opera La Traviata was presented by Mrs. Mary Cardwell Dawson's National Negro Opera Companny last Wednesday evening at Madison Square Garden under the handicap of the worst possible conditions, and was nevertheless acclaimed with enthusiasm by an audience estimated at 10,000. A stage had been built at one end of the huge arena, which is the latst place in the world in which any such intimate opera as Traviata should be presented, if only because of the acoustical problems involved.

The voices of the singers boomed and echoed in the vast spaces above and before them, and the amplification worked further h a v o c with their tones. Further, little sense of participation in the drama could be experienced by most of its auditors, who from a distance were forced to hear and look upon the performance largely as a species of musical spectacle. Worse still, a downpour of rain diminished attendance, even if it failed to dampen enthusiasm.

Two factors combined to make the opera triumph over the adverse conditions of this presentation: the indomitable quality of the m u s i c and superior sense of theatre which Verdi put into this score, and the characteristic artistry and showmanship of the cast which appeared in it.

Under the circumstances this reviewer will not attempt to evaluate the singers' voices with any finality, beyond saying that Lillian Evanti was a lovelier and more competent Violetta, vocally, histrionically and photogenetically, than many Violettas he has heard at the Metropolitan (names on request). It appears that this singer has studied extensively in Europe, where she has appeared in this particular role times without number, which accounts for the thoroughly professional quality of her work. She is obviously an experienced artist who has received and made the most of careful training. Many of her musical phrases, particularly in the coloratura passages of the "Sempre Libera" penetrated even the fog of the amplifier with distinct charm.

Joseph Lipscomb was a full-voiced Alfredo who, histrionically has not yet quite acclimatized him-

LILLIAN EVANTI

self to the stage. His singing deserves to be heard under better circumstances. 4-3-44

William Franklin, who has acquired stage experience in productions of Porgy and Bess, appeared as the elder Germont, and displayed one of the best voices in the cast. His impersonation of Alfredo's father was somewhat too placid and good-humored throughout the dramatic second-act duet with Violetta, but he comported himself with stage presence and dignity, and delivered the second stanza of "Di Provenza al Mar" with such fervor and fine resonance as to bring down the house. Minto Cato as Flora, Edward Boatner as Baron Douphol, Lillian Smith as Annina and Horace Wilson as the doctor were satisfactory in their minor parts, even if Miss Smith's Annina appeared, a little too obviously, more concerned with the beat of the conductor's baton than in the alarming state of Violetta's health during the last act.

The choreography and the costumes of the ballet were inferior to those of Billy Rose's production of Carmen Jones, but on the other hand the principals of Mrs. Dawson's company have infinitely better voices. Incidentally the National Negro Opera Company showed that it has far more sense than the Metropolitan, if not as much money, in giving Traviata in the vernacular, as Carmen Jones is also given: in other words as a show to be understood and enjoyed by everybody, and not as an unintelligible musical rite to be endured, as at the Met. No little credit must go to Frederick Vajda, himself formerly of the Metropolitan, who revised the English version and staged and conducted the performance, and acquitted himself admirably on all counts. It is to be hoped that New York will see and hear more of this

THE POINT OF VIEW

Courier-Journal – Louisville, Ky.

Spirituals defended for artistic value and as a notable contribution of the Negro race to music

A Great Heritage 4-16-44

To the Editor of The Courier-Journal.

Mrs. Anna Vivian Brown in her address to the Kentucky Negro Education Association Wednesday night was quite eloquent in her advice to Negro educators. However, it seems to me that she overlooked a rather significant fact.

She complains of being sick and tired of philosophizing without being able to produce one thing. It is generally conceded that the Negro's contribution to American folk music is the Negro spiritual. Mrs. Brown's remarks concerning Negro music lead one to think that she would have Negroes forget their heritage when a keener insight into the folk music of the Negro would reveal to Mrs. Brown that all Negro folk music is not of a doleful nature.

Why should a Negro not sing his own songs? Many of the conditions which produced these songs no longer exist but neither are conditions that produced the "Song of the Volga Boatmen" any longer present in Russia, yet the Russians still sing this song with fervor. The splendid artistry of Marian Anderson, Paul Robeson, Roland Hayes and many other Negro singers has demonstrated to the world the Negro's ability to master the world's best music. These singers or even our school children are not expected to confine their singing to spirituals. The ability to sing "Nobody Knows the Trouble I've Seen" with a sincere feeling in no way affects one's self-respect.

Yes, I agree we need trade schools; but probably the Ph.D's can help us develop a real appreciation of our own music despite its lowly origin. SPIRITUAL SINGER.

Louisville.

Nat'l Negro Opera Company Forms Permanent N. Y. Unit

Daily World – Atlanta, Ga. 5-13-44

Carl Diton Made Conductor; 'Aida,' 'Faust' Coming Next

NEW YORK— (ANP)— Having scored again in its successful performance of "La Traviata" before a crowd of approximately 14,000 persons at Madison Square Garden here, the National Negro Opera Company, Inc., under the supervision of its founder, Mary Cardwell Dawson, added another facet to its far-reaching program with the setting up of permanent New York guild of the company.

Other guilds are operating in Chicago, Cleveland, Pittsburgh and Washington, D. C. 5-13-44

The permanent organization in New York is made up of the following, with Carl Diton, conductor of the group, Minto Cato, chairman; Dorothy Speights, first vice chairman; Herman Vandergrift, second vice chairman; Wilson Woodbcek, third vice chairman man; Pauline Moore, fourth vice chairman; Hilda Jermont, fifth vice chairman; Lollista Valentine recording secretary; Velma Dingie, assistant recording secretary; Rosamond Boxill, corresponding secretary; Vera Burke, assistant corresponding secretary; Joseph Lipscomb, treasurer; Maurice Graham, assistant treasurer; Virginia Harris, financial scretary; Edmund T. Pitts, reporter; Thelma Mills and Venzuella N. Jones, instructors in drama; Alice Lewis Crawford and Pauline Moore, dance instructors; Vincent Andrews, sergeant-at-arms, and Ber-

Mr. Diton, as conductor of the group, will be assisted by Maurice Graham and Vera Burke.

The opera company which has as its new conductor for the performances in the future, Paolo CIAquinto, is now receiving intense training in the art of acting and vocal culture in preparation for a coming series of popular grand operas to be presented in the near future. The first of this series will be given at the Water Gate in Washington, D. C., on July 29 and 30, when "Aida" and "Faust" will be featured.

"Songs By Leadbelly."

When you see this album, get it. Take it home. Hear it. Feel it. Eat it. Drink it.

"Songs By Leadbelly."

Put out by the Asch Recording Company, 117 West 46th Street, New York Town.

Leadbelly's New Album of Songs

Daily Worker
New York

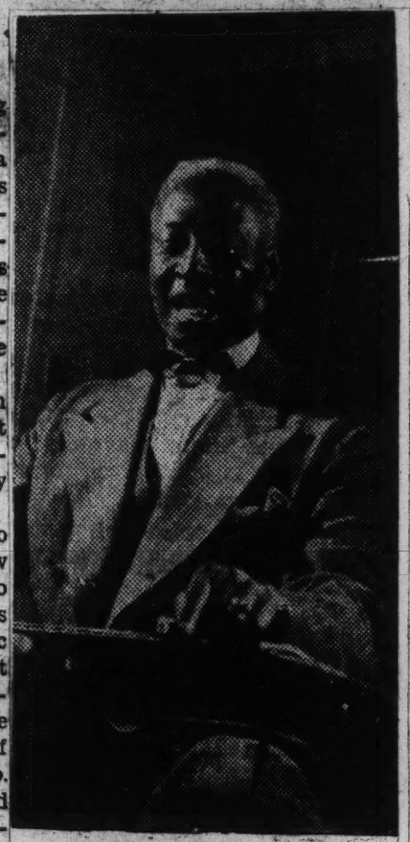
By Woody Guthrie

Leadbelly's songs do something to you. They teach you about Leadbelly's people. He is a teacher, a preacher, a lecturer, and he uses his twelve-string guitar as a scientist uses his most delicate instrument or machine. And Leadbelly's people are the whole south, the west, that big bunch of us everywhere who are fairly crying to be organized into a union.

Moe Asch just gave me an album of Leadbelly's latest. Name of it is "Songs By Leadbelly" accompanied on the mouth organ by Sonny Terry.

Sonny Terry is a blind boy who has wandered all over the Jim Crow south, mainly around the tobacco warehouses and loading sheds where he played the kind of music that the workers liked best. At nights he played in the bars, depots, ferry landings, anywhere there were people. He is the best of our blues men on the mouth harp. Sonny knows the good folks and the bad ones and he uses his harmonica to make you know. He imitates the foxes and hounds on a fast hard run. He imitates the big high rolling locomotives which a colored man is not allowed to drive.

Leadbelly's life has been mainly the work gangs, field gangs, the road workers, chain gangs. As I sit here and listen to the first record, "How Long?" I hear the whole South asking this same question. I hear the whole world asking, "How Long, How Long?" Leadbelly and Sonny know why people have the blues. They know the cause and the cure for the blues. Their folks have the high price blues. The no money blues. No clothes blues. No man blues. No woman blues. No nothing blues. The no vote blues. No fertilizer blues. No land blues. No houses blues. If there come jobs, then



HUDDIE LEDBETTOR

along comes the biggest blues of them all, the Jim Crow Blues. These are not the names of the songs in Leadbelly's album. And the whole feeling of the album is not blues. There are songs of play parties, sucky jumps, gourd rolling, honey dripping, fun having, hard working.

Music for The People

In all my life never heard this sort of music. Bad politicians use this kind of music to get crowds, make speeches, win votes, get elected to office. I would like to see our union people make a better use of it. The Chinese people used it to chase the Japanese and greedy landlords out of north China. It played a big part in building the Soviet Union. Why not here? Of this sort of crowd-getting, vote-winning music, there are no two better than Blind Sonny Terry and Huddie Ledbettor. The wails, the cries, whoops, and hollers, the whole spirit of the southern people is heard in this album. These people are not only farmers now, because the war has pulled them into the big cities everywhere.

You find them by the millions now even in our big eastern cities. They can still be thought of as 'rural' people, because their culture is a rural one. But their votes now are city votes. You can't afford to overlook them anywhere, in town or in the country.

Make Use Of Talent

Find other musicians like Leadbelly and Sonny. Find them. Find them in the houses everywhere, in the crowded slums, in the mountains, swamps and on the highland and the lowland farms. Put their talents to work on the union side. Let them help to get union people out to union meetings and affairs. Let them draw the crowds of non-union people out to union shindigs, dances, speeches. Let their talents be used to save their land.

These are the things in the back of Sonny's and Leadbelly's minds as I hear them here on my player machine. Leadbelly speaks plainer than ever before. You understand every word. His big twelve string guitar is better than ever. Sonny puts his whole heart and soul into this album and his hollers, whoops, yells, bring out the real spirit of the words Leadbelly is singing. Here are two men doing their share to win this war and to win a good honest world afterward.

As I hear this album "Songs by Leadbelly," I seem to hear a whole ocean of people coming and coming, rolling on.

Dorothy Maynor in Memorable Concert

Daily Worker, New York, N.Y.
March 29, 1944

By Frank Newman

Dorothy Maynor gave one of the most brilliant song recitals of the season at Town Hall last Saturday afternoon.

In the first few numbers Miss Maynor reminded this reviewer of the little girl in the nursery rhyme who had a little curl right in the middle of her forehead. In other words when the distinguished soprano sang well during her initial offerings she reached the heights and when she failed to achieve this level the results were—shall we say —less fortunate?

Miss Maynor did not reach top form until, having indifferently traversed two arias by Handel, the Mozart concert aria Ch'io Mi Scordi di Te and Milhaud's Chanson de Forgeron, she reached Caplet's Les Reliques de Rabelais and Faure's Les Berceaux, which she delivered with much beauty of tone, effortless ease and wealth of expressiveness that it was difficult to believe the same artist had sung the preceding numbers.

The singer relapsed into brassiness of tone and breathiness in her next two Faure numbers, and then rallied to sing three Strauss lieder with incomparable artistry. There was only one fall from grace thereafter; namely during the same composer's Caecilie, after which she sang the entire remainder of her program with brilliance that lifted it to the sea-

Moussorgsky's Prayer, the invocation of a child asking for a benediction on practically everything. Easton and other recitalists have led the way in translating all songs into English, partly out of courtesy to everyone in the audience, forgetting until the end partly to augment the effectiveness of its request for everyone else, the catchiness of its own tunes. Miss Maynor, in particular, and everybody in general, have found an artist whom we can take deep pride.

DOROTHY MAYNOR

Among the latter was Brahms' sustained cantilena with which she concluded a crowded house acclaimed her at its conclusion with enthusiasm bordering on fervor, and she was forced to give many encores.

Miss Maynor put into Rachmaninoff's dramatic Floods of Spring fully captured the soaring ecstasy of the song. On the other hand nothing could have exceeded the quiet and delicate grace with which she etched Watt's tender Poet Sings, while in Warren's White Horses of the Sea her voice rang out over the thunderous surge of the accompaniment like a clarion.

A group of Negro spirituals, incomparably interpreted, concluded a memorable exhibition of vocal artistry, during which she was effectively accompanied by Ernst Victor Wolff at the piano. Incidentally the Russian numbers on the program were sung in English with compensating effect. It is a pity that Miss Maynor followed tradition in adhering to the original languages in her German, French and Italian num-

Gems of the Ivories

Amsterdam News
N.Y.
6-17-44

Margaret Bonds and Gerald Cook, piano team, handled the major portion of WNYC's Treasury Hour program with such grace and feeling, that WNYC has requested them to do four half-hour programs every Sunday beginning May 7 at 6:30 p. m.

The duo-piano team now appearing in Cafe Society Downtown have been signed for another four weeks on WNYC and have been requested to do a sustaining program on WINS, New York City.

The background of these two pianists, who have been guest soloists with some of the country's leading symphony orchestras, is filled with successful engagements both in the concert and night club world.

Margaret Bonds has performed with Chicago Symphony Orchestra under the baton of Frederick Stock, the Chicago Women's Symphony Orchestra, directed by Ebba Bonstrom and the New York City Symphony Orchestra, conducted by John Barnett.

Miss Bonds wrote the score for the Federal Theatre's "Bomie and Julie", a musical satire which was performed in Chicago a few years back. She is the founder of the Allied Arts Academy of Chicago, and helped Katherine Dunham form her first troupe, also acting as accompanist.

Mr. Cook taught at the Academy and impressed Miss Bonds so greatly that they formed the present team of Bonds and Cook.

As a composer, Mr. Cook wrote music for the Great Lakes Naval Academy Choir, and his trio was performed by the Harvard Ferian Sodality.

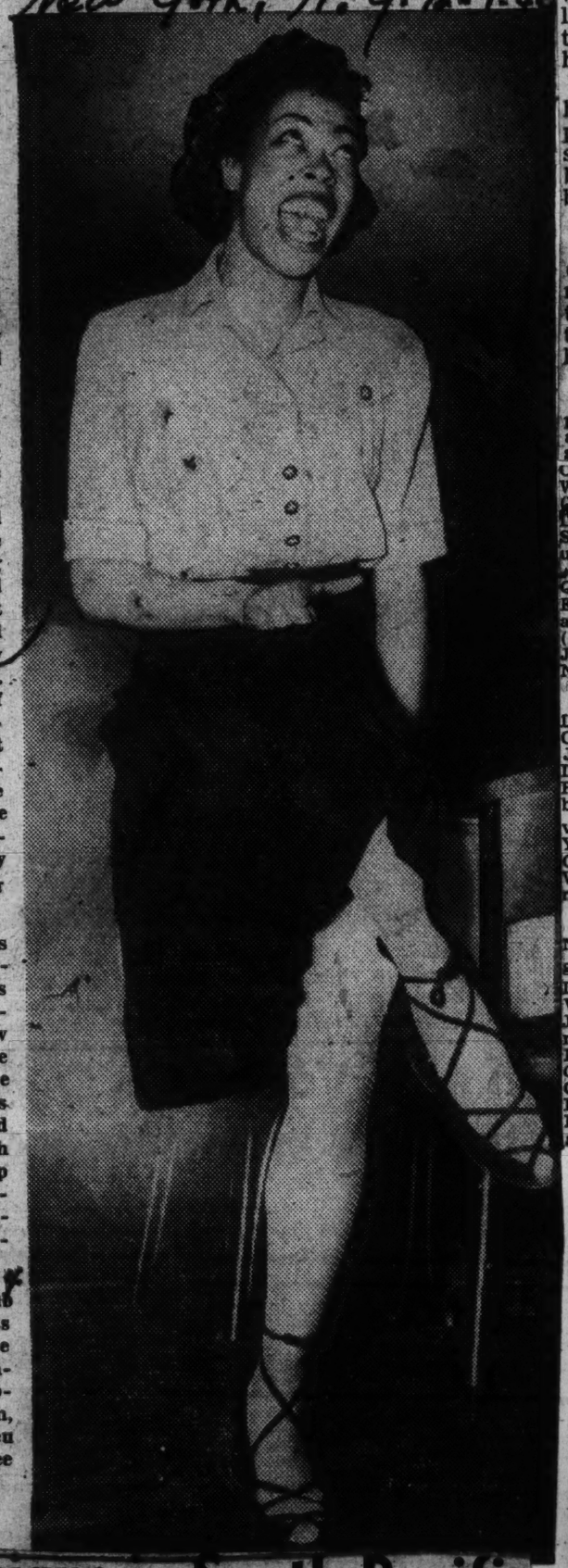
Both Miss Bonds and Mr. Cook have received the Rosenwald Fellowship.

Gerald Cook has given solo recitals in Boston, Chicago, Portland, Me., and with the University of Illinois Symphony Orchestra. He has broadcast from WBZ in Boston and from Urbana, Ill.

Among the night clubs that Cook has played are New York's Cafe Society Downtown, Chicago's Latin Quarter, Garrick Bar, Gibbey's and Boston's Cocoanut Grove and Beachcomber.—H.

"On the Town" New Show Features Ann Robinson

Amsterdam News
New York, N. Y. 12-9-44



Ann Robinson, whose inimitable style of singing has gained wide recognition and rave notices for her, will return to the Broadway scene next month, when "On The Town" opens at the new International Theatre. A great deal of attention is focused on this new revue as its music has been written by Leonard Bernstein, the noted young conductor and composer, and it is being staged and directed by George Abbott. The show itself has been presented as a gift to the Ballet Institute, whose headquarters are at the International, by Marquis de Cuevas.

Last year, Miss Robinson received rave notices for her performance in "New Faces". Since then, for the past six months she has toured the country with the USO Camp Shows, entertaining members of our armed forces.

In the night club field, she has appeared at the Village Vanguard, Cafe Society Downtown, Le Ruban Bleu and the Three Deuces.

Musicians in South Pacific

By WM. H. L. MITCHELL

SOMEWHERE IN SO. PACIFIC—(Special to AFRO)—A quartermaster battalion mobile, stationed down [illegible]

boasts the grandest band and show that has hit this area.

This array of talent will be hard to beat and these men along with the band have played a very large part in building morale in this and other bases where they have appeared.

The band consists of men who have had their own units or played with name bands. The show troupe is attached to the battalion while playing in this base.

13 in Detachment

There are thirteen men in Headquarters Detachment, and like men who are far from home, they too like to get their names in the papers to let the folks back home know that they are well.

Members of the Band

First Lieut. Harold A. Scott, supervisor, Los Angeles; Jimmie Coe, alto sax and leader (Tiny Bradshaw), Indianapolis; S/Sgt. William Owens, tenor sax, Los Angeles; Pvt. William (Pete) Childers, baritone sax (Billy Andre), Chicago; Pvt. Henry Lee Williams, sax, East Chicago, Ind.; Sgt. Raymond Fullum, trumpet, Masury, Ohio;

Pfcs. George Powell, Edward Quinny, trumpets, Los Angeles; Pvt. Ernest (Ernie) Phipp, piano, Newark, N.J.; Cpl. Bryant Allen, drums (Benny Carter), Los Angeles; Pfc. Joseph L. Johnson, bass (Tiny Watts), Norwich, Conn.

Members of Caravan

Pvt. Gordon Lewis, Cincinnati; T/5 Leroy Crivel, comedians; Sgts. George A. Brown, Jacob Nix, Harold Jackson, James Newman, Willard Dennis, Five Troubadours, quintet; Ralph D. Bar, formerly of the Rhumboogie, Chicago, and Sam Chatman, vocalists; Sgt. William Porter, New York, emcee; Cpl. Porter Mitchell, Gary, Ind.; Pvt. Douglass Ricks, Washington, D.C., property technicians.

Personnel of Detachment

Sgts. Louis H. Keys, Poughkeepsie, N.Y.; Ernest Sapenter, Jr., Los Angeles; Willie J. Starke, Washington, D.C.; Artis Wilson, Jr., Los Angles; William Mitchell, NYC; Willie B. Jones, Fairmont, W.Va.; Rayfield Harris, Cincinnati; Francis L. Moore, Brooklyn; Christopher J. Wesley, Omaha, Neb.; Pfc. George B. Gaines, Columbus, Ga.; Pfc. Washington P. L. Hicks, Houston, Tex.; Pvt. Benjamin F. Allston, NYC; Pvt. Elias Richardson, Charleston, S.C.

On Broadway

MISS RUTH CRUMPTON of Newark, a former Wilberforce University co-ed, is a member of the "Carmen Jones" cast which has been playing on Broadway for the past several months. The daughter of Mrs. Esther Crumpton, prominent

Newark organist and choir director, Miss Crumpton has been presented in several recitals in the metropolitan area. Her voice first attracted the attention of

Hines Halts Riot in Boston Club

By COL. ROBERT F. JULIAN

BOSTON—Switching from

dancing by himself at the club

dozen of the colored sailors

Band Plays Spangled Banner

melodious strains of the

when two members of the Navy other patrols began to resent in

the Shore Patrol attempted to

night at the Tic Toc Club.

The near-riot was precipitated

Earl Hines reversed an in

terracial clash here Saturday

itself. Hines directed his men to switch to the "Star Spangled Banner." 8-12-44

Immediately everyone stood a attention. Raised clubs and clinch ed fists were lowered and arm raised to salute. While this wa going on the patrol whisked it man out of the crowd.

Colored Bands Exploited By Whites Playing 'Boogie'

Amsterdam News - New York, N.Y.
7-1-44

NEW YORK—Of all the great contemporary jazz and swing composers and orchestra leaders, Duke Ellington stands out as one who has attemp ted to develop ideas on the boogie-woogie motif. The great arranger-composer has consistently stee red his musical course around the 8 to the bar idea and remained true to the Ellington tradition.

On the other hand, most of the big-name w hite band leaders, composers and arrangers have gone whole-hog for the 1920's 'barrel-house style and have reaped fortunes for their effort. Benny Goodman, perhaps, heads the list, followed by Co unt Basie, Woody Herman, Tommy Dorsey, Wil Bradley, Harry James, Lionel Hampton, Earl Hin es, Freddy Slack, and one or two others.

Along with Ellington may be listed Jimmie Lunceford, Cab Calloway, Erskine Hawkins, Louis Armstrong, and the late Fats Waller, none of whom has done much in developing or playing around with the boogie-woogie motif. Lucky Millinder has attempted it but the attempt was not a sustained effort. Fletcher Henderson, who was with Benny Goodman for a while attempted boogie-woogie, but didn't continue in a big way, mainly because boogie-woogie piano and orchestra technique calls for too much repetition and also because such playing works a terrific hardship on the pianist, no matter how skilled he may be.

That is a reason why, perhaps, that Ellington has scored boogie-woogie as did Fats Waller because of the impatience of such composers with the constant repetition, particularly in the bass pattern that is the soul and essence of the style. To those familiar with piano playing, it is at once apparent that in boogie-woogie the bass hand doesn't swing as it does in popular songs of the 32bar standard length. Instead, it remains static, employing such economy as a five-key span and more often, thirds that require the tiresome chopping that usually wears out a left hand after the second chorus. Earl Hines, great as he is, seldom plays a strictly boogie-woogie left hand. Instead, the 'Father" will stretch ten or more keys in the bass, "stride" with his left hand and for boogie woogie effect roll the octaves. 7-1-44

The techniue of Albert Ammons, Meade Lux Lewis and Pete Johnson had New York on its ear when the trio of original boogie-woogie pianists fell into Gotham and into Cafe Society, Downtown, in 1939 with this strange, engrossing style. The white musician went for it all the way. He saw the limitless possibilities offered by the western style and got to work on it. The result, an empire has been built on a strict Negro idiom that has largely been ignored, scorned and frowned upon by the top Negro band leaders and arrangers.

Perhaps a good reason for the arranger's antipathy toward boogie-woogie for a 16 or 18 piece combination is because of the difficulty involved in instruction. The most ambitious effort in this respect was turned in by Tommy Dorsey in his recording of "Boogie-Woogie" some years ago. Again this full-bloom effort which proved that boogie could be orchestrated with pleasing and commercial results, has been arrayed many attempts to play or record what maght be taken as boogie woogie, but which only contains some piano interludes and a lot of riffs by the brass or the reed sections of the band.

Benny Goodman once told me that boogie woogie was ideal for the small combination—the trio, quartet, quintet and sextet. He felt that bands up to symphony size could play that kind of music with startling effect, but that arrangers hadn't gotten around to doing it yet on the scale to make it popular. 7-1-44

Duke Ellington's avoidance of boogie woogie is natural. He doesn't need it. He is a master of style. Louis Armstrong's style doesn't provide room for boogie-woogie since Armstrong is strictly a folk musician and singer, interpreting as it were the whims, fancies and sorrows and pains of the common man. Fats Waller was a master of style and had no need to resort to boogie woogie. Cab Calloway's music has always been superb, but the band has not had the style that is easily recognized over the air without the identifying theme of "Minnie the Moocher." In this case, Calloway would be taking a forward step if his crew of great musicians went in for boogie-woogie on the scale that Herman, Goodman, Slack and the others did. The same might be said of Jimmie Lunceford whose band has always been noted for the effects it obtains. 7-1-44

The experimentations of Lional Hampton with boogie woogie have been of great interest because of Hampton's deep-seated conviction that boogie-woogie is the primitive music poetry of his people and deserving o all the recognition and attention i can be given. Hampton has gone so fa as to develop a boogie woogie techniqu with his mallots on his vibrahar; which he improves upon with two-finger piano interludes with his regular orchestra pianist. Basie's phrasings and stylings in the boogie woogie motif are world-famous. In Basie and in Hampton is to be found a fundamental love of the blues—that brings them to boogie-woogie. But it does seem neglectful that more of our top bands don't reach in and grab a style that is distinctly and admittedly Negroid and get some of the financial benefits from the same.

NEW STAR Courier Pittsburgh, Pa. 7-1-44

Bill Thompson, his vibraharp and his orchestra, are rapidly coming to the front as one of the country's foremost s o m bos. Thompson has been going great guns in and around Miami, Fla., and a bright future is predicted for him.

O' "Satchmo" himself— the one and only Louis Armstrong—brings his unique, entertaining personality and his great band to the screen in "Atlantic City," the gay musical film which opens a 3-days engagement at the famous Royal Theatre this coming Sunday, November 5. But Mr. Sand-paper Voice is only one of a whole galaxy of stars who make "Atlantic City" sparkle with entertainment. There are such popular personalities as Buck and Bubbles, those dancing demons; lovely sepia Dorothy Dandridge; the King of Jazz, Paul Whiteman and His Orchestra; Jerry Colonna; Belle Baker and a host of others.

"Atlantic City" is just about as satisfying a musical show as you'll see in a long time. Don't miss it at the Royal Theatre starting this Sunday.

7-1-44

Anne Brown Sings Into Hearts of Audience In Portsmouth

Star—Portsmouth, Va.
11-12-44

By A Staff Writer

PORTSMOUTH — Anne Brown, sensational star of George Gershwin's "Porgy and Bess," literally sang her way into the hearts of a large and representative audience last Monday night when she made her first appearance in Portsmouth

Zion Baptist Church.

The brilliant concert singer appeared in classic recital here under the sponsorship of Gamma Delta Omega Chapter, Alpha Kappa Alpha Sorority.

The audience thrilled to the mellow sweetness of the young singer's voice and attractive body which, coupled with her action and gestures were a striking departure from the traditional type of concert singing. The dramatic soprano put herself into the song with a feeling which invariably reached out and touched her audience.

FIRST PART

Her program opened with the O'Connor-Morris arrangement of the 17th Century hymn, "Al-

O' "Satchmo" himself— the one and only Louis Armstrong—brings his unique, entertaining personality and his great band to the screen in "Atlantic City," the gay musical film which opens a 3-days engagement at the famous Royal Theatre this coming Sunday, November 5. But Mr. Sand-paper Voice is only one of a whole galaxy of stars who make "Atlantic City" sparkle with entertainment. There are such popular personalities as Buck and Bubbles, those dancing demons; lovely sepia Dorothy Dandridge; the King of Jazz, Paul Whiteman and His Orchestra; Jerry Colonna; Belle Baker and a host of others.

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The second portion of the program consisted of piano selections by her accompanist, the German-born Otto Seyfert "Soiree de Vienne" by Schubert-Liszt; the weird "Sunken Cathedray," and the rollicking "Golliwog's Cakewalk," the latter two by Debussy.

Other numbers by Miss Brown included "La Maja Dolorosa" (No. 3) by Granados; "Jota" by De Falla; "A Dream," by Grieg; "Velvet Shoes," by Randall Thompson; the Kentucky Mountain folk song, "The Old Maid" by Castelnuovo-Tesdesco; also "Mademoiselle Zizi," and "Chere Mo Lemme Toi," Créole folk songs, in which she reached dramatic heights.

Encores included the

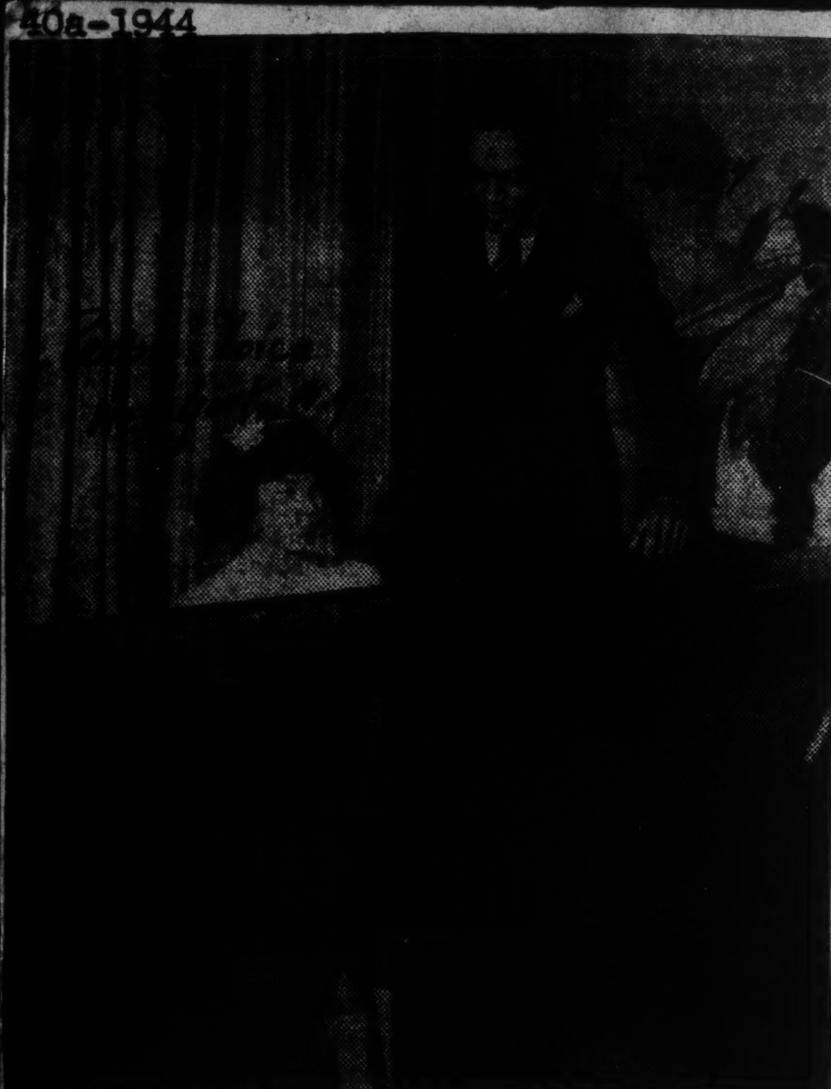
SPIRITUAL IMPRESSIVE

One of Miss Brown's most impressive numbers was the spiritual, "Heaven," "Hold On," and "Every Time I Feel the Spirit," with uncommon arrangement by Lawrence Brown and the Mexical

"On My Journey." The singer received a rousing applause

She was presented a lovely basket of flowers during intermission by the sorority chapter which sponsored her appearance here.

40a-1944



STOKOWSKI SOLOIST AT EIGHT is the amazing reputation of an amazing and talented little girl Genevieve Chinn, aged eight, daughter of Dr. and Mrs. Chester W. Chinn of New York and Malba, Long Island, appeared as featured soloist on the third annual NBC Children's Concert Hour broadcast from Radio City last Wednesday afternoon over a coast to coast hook-up. The NBC symphony orchestra was under the direction of the great Leopold Stokowski. Genevieve is shown with her piano teacher, William Lawrence, who is credited with developing the talent of his little prodigy.

MUSIC IN 1943–GAINS LOSSES REVIEWED

Bee-Chicago, Ill.

By OKRIN CLAYTON SUTHERN II (For ANP)

1-9-44

Musicians can afford to look back upon the year 1943 with feelings of pride as well as with misgiving. While it is an undoubted truth that for the few well known artists the year was one of unsurpassed excellence, for other lines of musical endeavor there was much which can be cause for alarm. More of this later but for the beginning let us point with a prideful finger at the following:

The year saw a most successful revival of George Gershwin's folk opera "Porgy and Bess" with Todd Duncan and Etta Moten in the title roles. If the former demonstrated no improvement in his interpretation of the difficult role assigned to him, it could most probably be due to the fact that the role has always been done in a superb fashion by Mr. Duncan. Likewise there can be no doubt that the Bess as portrayed by Miss Moten is as vivid, live, scintillating characterization as has been yet seen. Interesting too is the fact that the cast was selected from schools, conservatories and colleges and church choirs all over the country—far from the haunts of Broadway where such talent is usually located and assembled. "Carmen Jones"—an adaptation of Bizet's "Carmen" has been opened as the vehicle for many other Negro singers. Muriel Smith and Murial Rahn (until lately when the latter retired from the company) had alternated the title role. Paul Robeson, that giant of stage and concert hall, made history as he trod the boards as the unhappy Moor of "Othello" which is still running in Gotham. 1-9-44

Our leading ladies of the concert stage—Marian Anderson and Dorothy Maynor have continued their triumphant sweep across the musical horizons with no sign of diminishing glory. Long may they reign. And in truth the now grand old man of song, Roland Hayes, in the sunset of his career still commands respectful and attentive audiences here and abroad.

Younger careers are still calling favorable attention to their efforts and to mention a few of the most outstanding there are Carol Brian, a contralto worthy of much more recognition than she is attaining; Anne Wiggins Brown, the first "Bess" now devoting most of her time to concert work; Gustava McCurdy, soprano of New York whose first southern tour must be accounted more than successful; Charles Colman, late of the music departent of A and T college at Greensboro, N. C., whose work as "Gormont" in the all Negro production of "Travita" in Washington last summer did not receive all the credit it deserved; Muriel Rahn, glamorous and vivacious soprano of New York who divides her time between stage and concert with equal success; Jonathan Brice and Sylvia Olden whose work as accompanists in this country. (Singers with white accompanists please note); La Julia Rhea, star of the all Negro production of "Aida" made a satisfactory New York debut.

The armed services have called many of our concert artists and music educators, among them being Warrant Officer Brice, formerly of Howard university; Sgt. Marc D'Albert, pianist and composer; Cpl. Lois Gorrin, violinist of Prairie View college; Sgt. Mosely, director of music, Tougaloo college; Pvt. Harold Montague, director of music, Virginia State; Pvt. Harry Gil-Smythe, pianist of Shaw university; Pvt. Louis Finley, director of music, Benedict college; Edgar Regie Clarke, tenor, now with the USO services.

Regretfully we must pause to acknowledge the deaths of five fine men and women of music—all sudden, unforeseen and tragic. Ruby (Serena) Elzy (whose well written article had just appeared in the "Etude"), a soprano of distinction; Jules (Old Man River) Bledsoe, bass; Maude Roberts George singer, sponsor of many budding careers (I owe my first Chicago successes to her ministering hand); R. Nathaniel Dett, composer, pianist, poet and philosopher; and that genial gentleman of swing Thomas (Fats) Waller. Their lives and musicianly ideals may well serve the coming generations of musicians as lodestars of success. 1-9-44

After the Pittsburgh and Chicago successes of "Aida" Mary Cardwell Dawson transferred her efforts to the nation's capital and there assembled and produced a memorable presentation of Verdi's "La Traviata" with Mme. Lillian Evanti in the title role. Sung on the picturesque Water Gate barge, the opera was a success musically and financially.

Composer William Grant Still is included in the list of composers to create compositions for performance by the New York Philharmonic orchestra. J. Harold Brown has announced the publication of a new Suite, 'Louisiana" and Willis James of Spelman college has a number of songs off the presses.

Dean Dixon was honored by being selected the conductor of numerous appearances with major orchestras in and about New York.

For those interesting and prosperous careers colored America should be thankful but not complacent. In the midst of such successes I find many items which cause me some doubt and alarm. I find it a matter of genuine concern that with an all Negro cast on the stage of 'Porgy and Bess" not one Negro musician was in the pit—that there is not a Negro conductor for this all-Negro production. I have not yet seen "Carmen Jones" but I have no doubt that the same situation does hold true. That the Metropolitan will not open its stage to Ethiopian "Aida" and "Amonasro", or "Othello" is a matter of concern to me, but that a Negro singer has no chance there at all is the alarming fact.

That too many Negroes are not prepared to play in major orchestras is a matter of concern but that these few who are prepared are not acceptable to their conductors or sponsors is a vicious fact to present to those folk who still insist that "Art knows no color line." That many a so-called educator in our southern schools will attract brilliant musicians to his school and from that point on will attempt to stifle any procedure that approaches a line of real musicianship, even going so far as to dictate the musical policy of all the musical organizations involved, I find a matter of concern; but that music educators are in many cases contributing to the perpetuation of an out worn and effete system of education which does and will decisively obliterate any spark of musical ambition—that I find a matter of alarm. 1-9-44

And finally that church music is utterly stagnant, uninteresting, totally lacking in spiritual power and glory as far removed from the handmaid of religion as can be imagined, is my last item of concern and alarm. I point out these preceding facts lest a too complacent attitude be developed in the matter of things cultural and artistic. While such splendid gains are being registered in other fields it will be a grave mistake to assume that, unlike more material affairs, the arts can wait. Like everything else—if the changes are not made now, they just will not be made.

New Book Lauds Race In Music

Journal & Guide
Norfolk, Va.
1-22-44

By VERNA ARVEY

LOS ANGELES, Calif.—In one of the most forthright chapters ever written by a white journalist, Howard Taubman, music editor of the New York Times, forcefully denounced racial discrimination in his book, "Music on My Beat," published recently by Simon and Schuster in New York City.

Citing many anecdotes, some of them known to the general public and some carefully hidden until now, Mr. Taubman step by step proved his point and made a powerful plea for genuine democracy in America.

It is to be hoped that colored people who read "Music on My Beat" will do so with a full appreciation of the author's courage in being so fairminded and of the corresponding courage of his publishers.

One of the incidents he relates concerns Marian Anderson's overwhelming artistic success in a city where she was not allowed to rent a hotel room for the night.

TIMES IN FOREFRONT

Readers of the music section of the New York Times over many years have been pleased to note that Negro artists are always accorded a dignified place in its pages. Their pictures have been prominently displayed, and very often special stories about their activities have appeared there first.

Back of most of this has been Howard Taubman, working quietly and steadily to realize the ideals he has expressed in this new book. As a critic, book reviewer, and writer for outside magazines, Mr. Taubman has always shown himelf to be a clear-thinking, honest champion of Americanism in music, in its proper relation to the music produced and played elsewhere.

METROPOLITAN PREJUDICED

Perhaps the most daring exposure in his chapter on the Negro in music relates to the Metropolitan Opera House, an institution which is racially prejudiced. The fact of prejudice at the Metropolitan has been attested by others, but never before with such force. 1-22-44

Mr. Taubman's book explains why operas by William Frant Still cannot be produced at the Metropolitan even though the symphonic music by this noted composer may win world fame; and why great singers like Marian Anderson and Dorothy Maynor cannot hope to sing there, no matter what outstanding honors they win elsewhere.

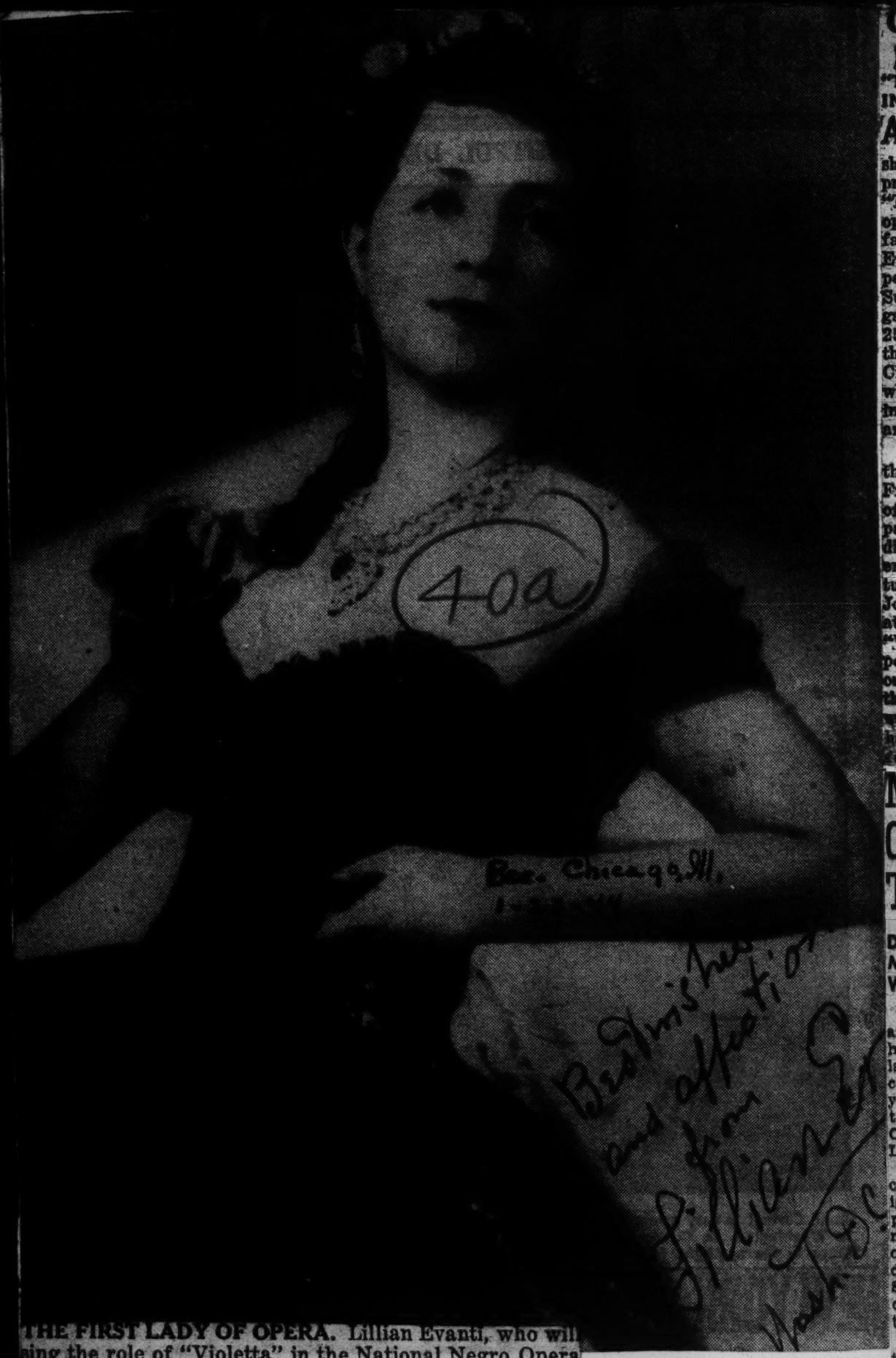
"How," asks Mr. Taubman, can we expect a hospitable approach to the Negro musician from the Metropolitan Opera House when some of its patrons will not even tolerate the presence of a Negro in an adjacent seat?"

Marian Anderson Sings for De Gaulle

Call-Kansas City, Mo.

NEW YORK.—(ANP)—Marian Anderson led 22,000 people Monday evening, July 10, in the singing of "La Marseillaise," when Gen. Charles De Gaulle made a surprise visit to the Lewisohn stadium where the distinguished contralto was being presented in one of the stadium summer concert series. The huge audience was quite obviously thrilled when Mayor LaGuardia brought the French general in during intermission, and joined wholeheartedly with Miss Anderson in singing the French National anthem. 7-21-44

Miss Anderson's concert was well received as was the conduction of the Philharmonic-Symphony under the direction of Efrem Kurtz. As usual she was called back again.



THE FIRST LADY OF OPERA. Lillian Evanti, who will sing the role of "Violetta" in the National Negro Opera company's production in Pittsburgh's Syria Mosque, Tuesday, Jan. 25. Mme Evanti, the leading opera singer of her race has sung in every important opera house in the European and South American cultural centers. She scored in Washington, D. C., last summer, and again at the Civic Opera House in Chicago in October.

CURRENT MUSIC NEWS

Bee. Chicago, Ill.

"TRAVIATA" TO BE SUNG IN PITTSBURGH 1-23-44

AGAIN the National Negro Opera Company, under the leadership of Mary Cardwell Dawson is presenting Verdi's melodramatic "Traviata" featuring that beloved opera diva, Lillian Evanti, world famed coloratura soprano. Mme. Evanti gave her first American performances in Washington, last Summer at the renown Watergate, before an audience of some 25,000 music lovers, and opera enthusiasts, and again at the Chicago Civic Opera House, in October where local critics were profuse in their praise of her artistic finish and her captivating artistry.

The production, which is under the musical direction of Maestro Frederick Vajda, former director of the Metropolitan Opera Company and who is the permanent director of the newly formed opera organization, will again feature the sensational young tenor, Joseph Lipscomb, as the passionate lover of the Parisian courtesan "Violetta Valery." Lipscomb's performance as "Alfredo" will be one of the touching moments of the production. An all star cast will support the two singers who have already won much acclaim for their portrayals.

Marian Anderson Came to Listen To Performance

Amsterdam News
New York, N.Y.
1-8-44

Daughter of Dr. Chinn Made Debut as Soloist With Stokowski's Group

The featured soloist on the third annual NBC Children's Concert hour, broadcast from Radio City last Wednesday afternoon over a coast-to-coast hookup, was eight-year-old Genevieve Chinn, daughter of Dr. and Mrs. Chester W. Chinn, of New York and Malba, Long Island.

As the only soloist on the broadcast, this newest child piano prodigy had the outstanding role on a program made up partly of the music of great masters and partly of the compositions of school children from several states. The NBC Symphony, conducted by the famous Leopold Stokowsky, played for the entire program.

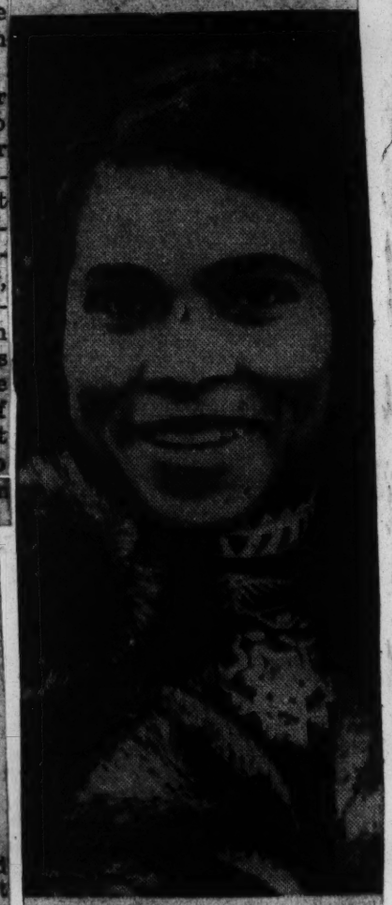
Miss Chinn delivered herself of the second and third movements of Kasschau's Concerto in "C" Major, playing with the aplomb of a veteran concert star, a remarkable feat considering that the occasion marked her debut as a soloist and that her only rehearsal with the symphony had taken place just an hour before concert time.

Mariah Anderson, the famous singer, made a special trip from her home in Connecticut to hear the child play, but her train was delayed and she arrived as the concert came to a close. Both Miss Anderson and Miss Chinn had to be rescued from autograph seekers afterwards. 1-8-44

Credit for the discovery of Miss Chinn's talents is due jointly to Mr. Stokowsky and to William Lawrence, her piano teacher. Mr. Lawrence now operates a music studio in Harlem, but was for many years accompanist to the famous tenor, Roland Hayes. Mr. Stokowsky granted the child an audition a fortnight ago and was so impressed that he offered her the feature spot on the annual broadcast. The new "Find" has been studying the piano for three years. The 1,400 school children attending the concert as studio guests extended her a very warm reception.

Miss Chinn also composes. One of her works was selected by Stokowsky and broadcast last year on the same program.

She Listened



MISS MARIAN ANDERSON was one of those who was present at the concert featuring little Genevieve Chinn, who played as soloist with the NBC Symphony orchestra. 1-8-44

The organization will feature some new stars, said Dawson.

Negro Opera Company Gets Ready For Three Offerings

Daily World — Atlanta, Ga.
7-11-44

Nation's Capital To Be Presented At Watergate In

WASHINGTON (ANP) — The announced [illegible] placed cards forthcoming [illegible] "Aida,' and "Tra-[illegible]

National Negro Opera Co., has Dawson, [illegible] company. The productions under the direction of Mrs. Mary Cardwell Dawson, are scheduled to be presented at the Watergate here, July 7, 10, and 11. The National Symphony orchestra will appear with the operas.

Last year the National Negro Opera company filled the spacious open air Watergate on two nights with performance of 'La Traviata.' The forthcoming program, most ambitious yet attempted by

40a-1944

Dean Dixon's Group Makes Season Debut

12-23-44

NEW YORK, (ANP)—The American Youth orchestra, sponsored by the American Youth for Democracy will make its debut at Carnegie hall Saturday evening under the talented and watchful eye of Dean Dixon, young American director.

A full-length program will be presented in keeping with the purpose of this organization including two works new to New York concert audiences, "Suite Dansante" by Nicholas Rakov and "Townpiper Music" by Richard Mohaupt. The young American pianist, Vivian Rivkin, will play Mozart's E flat major piano concerto.

Dixon formed the American Youth orchestra which numbers around 75 and 90 pieces, last May upon the request of youthful musicians who realized that there were plenty of young musicians like themselves who would be willing to make sacrifices in order to play in the orchestra. The musical group is sponsored by the American Youth for Democracy and has the endorsement of such prominent musical greats as Yehudi Menuhin, Leonard Bernstein, Aaron Copland, Bruno Walter and Oscar Hammerstein II as well as Fannie Hurst, Margaret Webster, Rep. Emanuel Celler, Prof. Irwin Edman and many others.

12-23-44

Dixon began rehearsals with 15 string players, whom he believes form the pillar of any successful orchestra, and during the following eight months they rehearsed continuously, with new players added each week. The orchestra, with an average age rating of 18 to 38, plans to give concerts all over the city for the smallest admission charge in efforts to cater to a young audience. Genuine enthusiastic music lovers are converted at an early age, Dixon believes.

Harlem Concert Highly Praised

Afro American Baltimore, Md. 12-16-44

By CARL DITON

NEW YORK (ANP)—As part of the nation-wide movement to put the appreciation of standard grand opera on a par with other forms of musical expression, New York is doing more than its share through the comparatively recently organized American Negro Opera Company which gave a commendable concert recently at the Harlem Branch, YWCA.

The program, which no doubt was brought up to Harlem for the purpose of stimulating a stronger public interest, consisted of choruses, arias, and duets from three of the world's most popular grand operas, with the addition of incidental and well-known solos and spirituals.

The vocalists were virtually all good and showed training of such high order as to very definitely prove the invaluable influence of operatic training in the flexible projection of concert songs.

A chorus of some 50 odd voices very competently trained and directed by Frederick Vajda, formerly a rehearsal pianist at the Metropolitan Opera for about 17 years, opened the program with "See the Morning Sun Is Gleaming" from Verdi's "Traviata."

Robert Wheeler exhibited a rich baritone voice in Handel's "Ombra Mai Fu" and Coleridge-Taylor's "Thou Art Risen." Louise Martelly, soprano, sang "Vissi d'Arte" from Puccini's "Tosca" and M. F. Phillips' "Wake Up." Robert Alexander, a lovely tenor, sang "Cavatina" from Gounod's "Faust," and Beethoven's "Adelaide" followed by a splendidly sung duet from "Traviata" by Bertha Baker and Wilson Woodbeck.

The choral finale from the third act of "Traviata" again, was quite touching. Jasper Jackson, baritone, displayed considerable feeling for dynamics as well as severe contrasts in tempi not usually indulged in by concert singers in the rendition of Schumann's "Two Grenadiers" in English and Dawson's "Jesus Walked This Lonesome Valley."

12-16-44

Ethyl Wise Scores

Mabel Alexander (Amneris) and John Eckles (Radames) who has for years done much to popularize excerpts from "Aida" in Harlem, sang the duet from that opera. Oscar Griffin, tenor, sang Bohn's "Still Wie Die Nacht" and Florence Price's "My Soul's Been Anchored in the Lord."

Ethyl B. Wise, (Nedda) soprano, formerly a product of the Howard University Music conservatory, made a par excellence soloist climax in the interpretation of Ballatella from Leoncavello's "Pagliacci," probably sung for the first time in Harlem by a colored singer.

The program closed with the choral "Listen to the Lambs" by Dett and Hall Johnson's "Honor, Honor." The former was particularly noteworthy in that the interpretation showed not the slightest trace of foreign influence since the conductor is naturalized and not a native-born American.

Brooks Alexander, a young pianist, did a particularly fine job as accompanist and was only relieved here and there by the director where wider accompanimental experience was needed.

RACIAL HARMONY MARKED BY Y.W.C.A.

New York Times 11-20-44

Dorothy Maynor Sings at the Washington Cathedral in World Group Celebration

Special to THE NEW YORK TIMES.

WASHINGTON, Nov. 19 — The voice of a soloist today filled Washington Cathedral for the first time—the tremendous voice of Miss Dorothy Maynor, Negro singer.

The Cathedral custom of "choir music only" was set aside so that she could sing in celebration of the fiftieth anniversary of the World Young Women's Christian Association and as a symbol of harmony between the races. The great edifice was crowded with an interracial audience, and the processional included representatives of both Negro and white members of the Y. W. C. A., as well as costumed representatives of the many nations in which the World Y. W. C. A. was organized in peace times. Leading the procession were uniformed girls of all the armed services.

The Right Rev. Angus Dun, Bishop of Washington, said in his sermon that unless we achieved justice in our own race relations at home we would not be able to deal justly in world relations with the vast millions in Asia and Africa.

11-20-44

He told his hearers that women were closer to the roots of human existence than were men, and that they were more receptive and less aggressive. He urged the Y. W. C. A. representatives "with fresh resolution to walk in the way you know to be truth."

Color No Handicap In Carmen Band

Peoples Voice—New York 3-24-45

Everett Lee, first violinist and leader of the string section of the pit orchestra for "Carmen Jones," is the youngest concert master and assistant-director to come to Broadway in a hit show. A graduate of Cleveland's Institute of Music, Lee recently on two different occasions, conducted the score for "Carmen" when the director fell ill.

The conductor of the Cleveland Symphony Orchestra, Dr. Arthur Rodzinski, has evinced an interest in the young musician and coached him in conducting. Lee has been Dr. Rodzinski's guest for the past five years at his N. Y. Philharmonic Symphony concerts which gives Lee the opportunity to keep in close touch with the art of conducting.

Muriel Rahn Lectures, Too!

Northwest Herald Seattle, Wash.

Concert Star Speaks At Forum Of N. C. Mutual In. Co.

DURHAM, N. C. — Add another talent to the long list already possessed by Muriel Rahn. The amazingly versatile star, who thrilled Broadway all last season with her beautiful singing and excellent acting in the title role of "Carmen Jones" and who is currently thrilling thousands of music lovers in a nation wide concert tour,r evealed the heretofore hidden talent for the lecture stake this week following the successful concert at North Carolina State College.

11-14-44

It has long been known that La Rahn is a top bracket vocalist and her prowess as an actress was recognized even before her "Carmen Jones" days, when the great Alfred Lunt and Lynn Fontanne, Broadway's famous acting duo, put their personal stamp of approval on her dramatic ability by selecting her for a choice role in "The Pirate" two seasons ago. But a bonifide lecture to a group of intellectual office employees of one of the world's finest insurance companies—well! that's something else!

Miss Rahn was introduced at the Forum by none other than the President of the North Carolina Mutual Insurance Company, C. C. Spaulding, long time friend of her family who knew her as a child. She stood poised in a becoming mannera nd gave out with spell-bounding facts and figures that causedev en Mr. Spaulding to remark, "I don't know which she does better—sing or speak!"

In her talk, Miss Rahn emphasized the new and progressive attitude being taken by Hollywood and Broadway as a direct result of the respect which such successful Negro business organizations as Mr. Spaulding's and others had been able to cull for the Negro race. She showed how business

11-14-44

progress of the Negro was interrelated and responsible for their progress in the entertainment field and cited many examples to prove her point.

Dean Dixon Comes Back

PM New York 12-23-44

Dean Dixon, who introduced his newly organized American Youth Orchestra at Carnegie Hall Saturday night, had opportunities two, three and four years ago to conduct the NBC Summer Symphony, the Philharmonic-Symphony (at the Stadium) and WPA orchestras. On those occasions he gave the impression of being a sound musician with a competent baton technique learned from Albert Stoessel, whose general style was very similar.

Dean Dixon

But Saturday night he surprised his large number of well-wishers, who had not heard him perform in two seasons, by emerging as a full-fledged, highly imaginative director with real insight, musical vision, and the capacity to make a group of youngsters say exciting musical things in an exciting way.

PM New York

The American Youth Orchestra (not to be confused with Leopold Stokowski's former All-American Youth Orchestra) averages 20 years of age in its personnel and has been organized under the sponsorship of American Youth for Democracy to put on low-priced or free concerts in places where good symphonic music is not customarily performed. It includes young women as well as young men, colored as well as white musicians, and it plays with the spirit and delight you can only get out of a band which isn't tired of it all.

The Beethoven Seventh Symphony, which started the program, is so familiar that you could scarcely expect any orchestra to make news with it. Yet, without ever departing from the indications in the score, without adding any "interpretative features," sticking strictly to the time and rhythm set at the beginning of each movement, Mr. Dixon elicited a performance that was exciting throughout. Full advantages was taken of the contrasts between loud and soft, the beautiful countermelodies and various rhythmical patterns of the second movement were unusually clear without being exaggerated, and the finale was truly a whirling dance.

Mr. Dixon conducts without a baton. His left arm is no longer merely an echo of the right; he makes full use of his very expressive hands. All this however, is done for musical ends, not for entertaining the audience visually.

There was a remarkable at-one-ness with that excellent pianist, Vivian Rivkin, when she appeared as soloist in the E-flat Mozart Concerto (K.482), the always surprisingly beautiful slow passages in the lively finale being especially effective because soloist and conductor knew exactly how to play into each other's hands.

Mr. Dixon also offered two premieres—a *Suite Dansante* by the Soviet composer, Nicolas Rakov, and *Townpiper Music* by Richard Mohaupt. The first is a series of interpretation of Durer's famous picture, very skilfully worked out rhythmically and in its orchestration but perhaps a little long and not quite to the point in the slow second part.

But the news of the evening was certainly the emergence of Dean Dixon as one of our most distinguished younger musicians and of the orchestra itself which, if still

uneven in some of its parts—may develop into a highly useful part of New York's musical map.

—HENRY SIMON.

In Second Town Hall Appearance

By CARL BITON

NEW YORK. — Nadine Waters, soprano, made her second appearance in Town Hall Saturday night presenting a program of distinction including four arias and a number of gems not so frequently heard, as for instance 'Erhehung" by Schoenberg.

Miss Waters' voice is one of average range though of more than average lyric quality especially in the middle tones. Her top voice though often pinched has improved considerably within recent years from an upward divergence from pitch. And if she employed the initial consonant throughout as she does in the spiritual, her diction would be even more convincing.

She is musical, has charm of style and phrases beautifully. Curiously she reminds us of the Negro master, Roland Hayes, born with far more singing capacity than voice. In short, a lovely little artist!

The singer opened with arias: Bach's "My Heart Ever Faithful"; Handel's "Oh! Haid I Jubal's Lyre", the running passages of which needed more security; and Mosarts "Dovo Sono" from "Le Nezze Di Figaro."

Sellout Crowd Hears Ellington In Concert

BY JACK O'BRIAN

Associated Press Drama Editor

NEW YORK — (AP) — Hot jazz, dressed in white tie and tails and orchestrated in elegant concertized fashion, Tuesday night was presented by Duke Ellington in his third annual Carnegie Hall appearance.

The Duke, foremost exponent of swing music in its more serious forms, presented several new compositions in the modern swing idiom, including "Perfume Suite," his latest major work. The work is subdivided into short sections, one for each perfume. The first movement, "Love," features an alto saxophone solo; the second, "Violence," utilizes a wilder exposition, growling trumpets and saxophones orchestrated in an excitingly uncontrolled manner. The third part is a piano solo by the Duke, an instrumental bounce rhythm which he calls "Dancers In Love;" the fourth is titled "Coloratura."

The concert also marked the presentration of four new concertos, built as showcases for the personal talents of three members of the Ellington Band: Rex Stewart, trumpet; Johnny Hodges, alto sax, and Lawrence Brown, an imaginative and adept trombonist.

The program also included a shortened version of the Duke's most ambitious jazz composition to date, "Black, Brown and Beige," presented for the first time a year ago at Carnegie Hall to various critical reception. The remainder of the evening was made up of original Ellington compositions and those of members of his orchestra, mostly in the popular vein.

A somewhat restrained sell-out crowd overflowed the parquet and upper floors and about 50 persons had to be seated on the stage.

WINNER MARIAN ANDERSON AWARD

Signs Contract With RCA Victor

Camden, N. J., Aug.— (ANP) Twice winner of the Marian Anderson award, Miss Camilla Williams, 22 year old lyric soprano, last week signed a contract with RCA Victor as a special recording artist after a broadcast on the program, "The Music America Loves Best."

Claiming Danville, Va., as her hometown, Miss Williams was graduated from the music department of Virginia State college in 1941. She served as a grade teacher in Danville until a recent date.

Her musical background includes studies in German, French and Italian. Miss Williams is slated also to appear as guest artist with the Philadelphia orchestra during the 1944-45 season. This honor is the result of her entry the early part of the year, in the Philadelphia Youth concert auditions.

Muriel Rahn on Salute Program

PHILADELPHIA

Muriel Rahn, co-star of "Carmen Jones," will appear at Town Hall, Broad and Race Streets, Sunday in a "Salute to Our Fighting Boys" rally under the auspices of the American Youth for Democracy, beginning at 8 p.m.

Barney Ross, former boxer and recent South Pacific hero, Art Hodes, famous blues pianist, Dorothy Thompson, writer; Eugene Ormandy, leader of the Philadelphia Orchestra; Jimmy Durante and Una Merkel, screen stars, will also appear on the program.

Negro Opera Refunds Money For D.C. Show

WASHINGTON. — (ANP) — Declaring that "the National Negro Opera Company will go on," Mrs. Mary Cardwell Dawson announced here last week that every person holding tickets for the performance of "Aida" which was scheduled for the capital this fall but never given will get their money back.

This statement was made at a press conference at which Mrs. Dawson announced the launching of a nationwide drive for contributing memberships to the National Negro Opera Company.

Lena Horne's Pianist Heads Own Band Group

NEW YORK.—Barney Josephson, quiet, unobtrusive star-maker and owner of two of New York's greatest night club experiments—Cafe Society, Downtown, and Cafe Society, Uptown, took another major step last week when he presented to a crowded house the Phil Moore band. Now in itself, the act of introducing a new orchestral combination isn't history-making. Neither is it out of the ordinary in these days of "bands to the right of me, bands to the left of me, and bands all around me." But in this new experiment, Barney Josephson is moving into a new sphere of swing music as exemplified by the man whose writings are mainly responsible for the success of Lena Horne and whose contributions to the movie industry are of great import.

Mixed Band Bows In

The new Phil Moore band is a mixed outfit, starring a white guitar player, the widely regarded Remo Palmieri, and featuring Doles Dickens on bass; John Letman on trumpet; Wallace Bishop former Earl Hines skin beater, o drums; Gene Sedric, one time te or sax ace with the late Fats W ler; and Phil Moore on piano.

CHARIOTEERS SIGN FOR "MUSIC HALL"

HOLLYWOOD—Returning last week to Hollywood almost simultaneously with Bing Crosby, the Charioteers are set for another ether series with the famed crooner on Kraft Music Hall show. Crosby has been resting at his ranch in Wyoming following his entertainment tour abroad in England and France.

During their absence from the Southland, the Charioteers have been featured at name nite clubs on the Atlantic seaboard and enjoyed phenominal successes in Washington at Club Bali.

Darlings Tour Florida Houses

PENSACOLA, Fla. — Clarence Love's famous all-girl orchestra—The Darlings of Rhythm — start their winter tour of the state of Florida, which will take them into Marianna, Panama City, Jacksonville, Palatka, Gainesville, Ocoala and Tampa this week.

Marian Anderson Crowds Carnegie Hall at Annual Opening Recital

NEW YORK. — (ANP) — There is a feeling of deep gratification that fills us with the coming, year after year of Marian Anderson, famous contralto, as we note the still firm hold she has on the American public. And Sunday night's packed Carnegie hall was but another of the many glorious tributes paid so frequently to this artist.

Miss Anderson began her arduous task with the Montevardo-Respighi aria: "Il Lamento di Arianna. Always happy more or less in German lieder she offered a Schubert group: "Der Wegweiser", "Wohin", the world-famous "Staendohen" and "Abschied".

The singer's French is not as audible as her German. And yet one found artistic enjoyment in Faure's Automne" and "Apres unReve"; and Debussy's "Le "Le Chevelure", "Fantoches" and the well known 'Air de Lia" from "L'Enfant Prodique". And then the aria: 'Humble Fille Des Champs" from Halevy's "Charles VI."

The only songs in English were the spirituals: H. T. Burleigh's "My Lord, What a Mornin'"; Clarence Cameron White's "Wake Up Jacob"; and Florence Price's "I Am Bound for the Kingdom" presented by Miss Anderson to display her robust lower scale.

JAZZ: NEW PERFORMANCES

Wild Bill Davidson and Others: "That Da-Da Strain" and "Ugly Chile" (Commodore 546, $1). "That's a Plenty" and "Panama" (Commodore 1511, $1.50).

JAZZ: REISSUED PERFORMANCES

Duke Ellington: "Tiger Rag" (Decca 80048, $.75) and "Creole Rhapsody" (Decca 80047), in "Ellingtonia Volume 2" of Brunswick Collectors' Series (Set B-1011, $3.50).

And now Victor has issued a set (978; $3.50) which is another of the outstanding things of the year. Not, certainly, for the music—the Immola-

by overcutting. The recording engineers must be complimented and thanked for the balance that allows the orchestra to be heard clearly at all times behind Traubel's superb singing.

The "Götterdämmerung" music is on five sides of the set; and on the sixth is Toscanini's performance of the finale of "Tristan" with the orchestra alone. What about the Prelude?

tion Scene from Wagner's "Götterdämmerung," which is the grand climax of the entire series of the "Ring" music in Carnegie Hall after a concert three dramas, and the climax, therefore also or four years ago, and is reproduced by of the philosophical, dramatic, and the records in all its phenomenal beauty musical bombast in them that many —the only defect being an occasional people find soul-shaking and some find lack of cleanness in fortissimo caused

BILLY... Rowe's NOTE BOOK

LETTERS TO A COLUMNIST

NEW YORK—Dear Izzy: "I am a subscriber of The Pittsburgh Courier and have been for years and am an ardent follower of Billy Rowe's column which you are now doing in his stead since he has been abroad as a War Correspondent. The article under the date of August 12 relative to what Mr. Andy Razaf had to say about Negro bandsmen, waiting for one of their fellow members and composers to die before they give him honor in regard to his songs, is all very true. The supplement that if it were not for some fair and open minded white orchestra leaders or some white vocalists who aid Negro songwriters by introducing their songs and playing and singing them on their programs, the average Negro-composed song would never be known or heard of, is also very true. This is a subject which I have been writing about for the past eight years, and during 1936 The Courier carried several of my articles on the subject, which brought on a very heated discussion between W. C. Handy and a fiery correspondent by the name of Porter Roberts who was doing a column at the time. Mr. Handy's view was that it was politics by the big white music interests that kept Negro songwriters' songs from being published, and it was these same interests with their monopoly on the means of exploitation and advertising which forced the Negro songwriter out of the picture altogether. Or else the composer was forced to subordinate himself by allowing the names of several co-writers to appear on a song written solely by him or her. If the colored songwriter refused to submit to this, then the white concerns refused to publish the tunes. Then when the average composer approaches his own people who have already arrived and are successful, he meets with even stiffer rebuffs, as far as getting any consideration is concerned from the Negro band leaders, than they do from the whites. We Negroes hold the key of successful songwriting and publishing in our own hands if we were not so blind as not to see, and so narrowminded as not to co-operate with one another, so that we can all succeed in this vast money making field. First, we have the ability to create songs; second, we have the God given ability to play the tunes, and with 12 or 15 million of us, we surely have a market of our own. Through sheet music, records both at home and on the juke-boxes, we could become so conscious of Negro-composed music and create such a demand for it that white companies would be forced to become cognizant of the fact. While it's true that we don't have control of radio and such media, we do have our colored bands, theatres, and newspapers, all of which could be used as a means of advertising and exploiting Negro-written songs. I will write you later giving a detailed outline of my idea as to how big time colored orchestra leaders and newspaper publishers, plus the Negro owned movie theatres, or the white owned movie theatres in colored neighborhoods, could be used to bring about a big, good paying, song publishing company where it could be jointly financed, owned and patronized by Negroes, who will reap the reward of their efforts, and will also give the average young Negro songwriter a market for his or her work via Negro enterprise." Sincerely yours, H. A. Stuckey, Savannah, Ga.

—ROWE—

Dear Izzy: "I was very much impressed by the article in The Courier under the caption: A Songwriter Speaks. I am sure you will be interested to know that some real progress already has been made by those of us who know the real truth about the situation down here and have tried to remedy it . . . Before mentioning specific instances, please let me tell you that the Duo Music Publishing Corporation was formed for the express purpose of helping Negro songwriters and composers specifically, to get their songs published and marketed with the aid of the right type of professional assistance . . . As was so truthfully said, 'While others are making millions from popular music (much of it ours) we are still asleep and getting the crumbs.' . . . One example of the kind of co-operation we are getting to prove that we are making progress. Cab Calloway will introduce and feature this week over a coast-to-coast network and at the Cafe Zanzibar, "A Rainy Sunday," a new song written by another orchestra leader. In another instance, Lucky Millinder has recorded a song, 'Darlin',' written by Frances Reckling. This is proof that some of those at the top are not unwilling to reach down and help those trying to achieve recognition . . . We must admit the surface has hardly been scratched, but we are fast approaching the time when we all realize we must co-operate more—that it would be mutually profitable to do so . . . Up to the present time we have copyrighted more than 350 songs written by Negro songwriters, and we are publishing them as fast as our facilities will allow." . . . Yours very truly, Chappie Willet, president, Duo Music Pub. Co., 156 West 44th Street, N. Y. C. . . . Two letters, each definitely concerned with the trials and tribulations which beset the composer of color. The first deals with ideas and plans on such a scale that it's difficult to ever imagine them being put into practice. The second tells of concrete things which have been and are being done. Each is concerned not only with the plight of the songwriter but in their attempt to help him, feel that a great service will also be rendered to the Negro race as a whole. Since our musical talents have always been our most consistent entree to higher monetary planes, why shouldn't we capitalize on them to the greatest extent possible to benefit the largest number of people?

—ROWE—

Talk about town is that one of the "famous" white clubs on 52nd street is out to get Tondelayo's closed because the management resents the fact that a colored-owned club is operating on the street which has been made famous by the riffs and rhythms of colored entertainers . . . Ralph Brown and Ella Fitzgerald will open next week at the Primrose club, a white spot in Newport, Ky. . . . Maceo Birch is reported to be no longer connected with the Basie aggregation . . . Both Alvin Barnes and Ted Poston are reported to be well on the mend after their swimming and driving accidents, with Barnes out of his cast, and Ted country club recuperating . . . Rosetta Williams, after her Southern vacation, is set for an after Labor Day opening at the Caverns in D. C. for a four-week stay . . . Jean Parks, one of the gorgeous girls of the now disbanded Bluebonnets, is being groomed by the Gale office to front an all-girl band being formed which will go into rehearsal in two weeks . . . W. C. Handy's new tone-poem of the blues of Harlem, "Ode to Harlem," will probably be played by Koussevitsky at the Handy Symphony which he has scheduled for the Fall . . . S/Sgt. Teddy (ex-bandleader) Hill sends his best regards to all the gang from somewhere overseas . . . Maurice Ellis is set for a part in the forthcoming Broadway show "Men to the Sea," which is already in rehearsal . . . Tickets went on sale last Friday for the John Wildberg production of "Anna Lucasta," which is set to open Wednesday evening. Recently returned from Hollywood, the producer sounded out movie moguls on the subject of making the drama into a picture . . . The music has already been completed for "Goodbye Uncle Tom," which is based on Uncle Tom's Cabin, which the Theatre guild is reported to be interested in producing . . . Jimmie Lunceford returns to New York for the first time in six months in order to keep his standing Labor Day date at the Renaissance for Bob Douglas . . . The Inkspots have made a recording of an old tune written in 1928, but never before printed, titled "Maybe It's All For The Best" . . . And what's this story we hear about "History" Walker almost getting lynched down Florida way? . . . That soon-to-be-opened club on the hill has purchased a number of its furnishings from the William Randolph Hearst collection at Gimbels . . . Down Washington way the latest talk provoking spot is the Louisiana club which caters to mixed patronage and features the music of Earl Hines . . . Luis Russell, Jr., came to town from Chicago to visit his mother who is in the hospital, and got here in time to also go to see his sister, who was injured in a street car accident the same day . . . Billy Eckstine is turning out to be a bobbysox rave a la Frank Sinatra according to his recent Regal engagement in Chi . . . And the rumors of Pickles Bland's marriage turn out to be true after all, and he's given up his job at the Bengazi . . . Chick Morrison and his quartet of musicians have moved from the Village to the Redd Mill in the Bronx, but it's still Izzy at 2091 Seventh Avenue, New York City.

Our Composers' Works Kick Off 6th War Loan

NEW YORK—Recordings of two songs by Negro composers will be used on radio programs advertising the Sixth War Loan drive which opens November 20, the Treasury Department announced this week. These songs are "The War Bond Man," by Andy Razaf, sung by Frank Sinatra, and "That's Why I Buy Bonds," written by J. Rosamond Johnson and Andy Razaf and sung by Bob Hannon. The recordings are being sent to 912 radio stations.

Instead of the usual "kickoff" radio program lasting one hour, the Sixth War Bond drive will open with four half-hour programs, from 8 to 10 p.m., on the four major networks, followed by a 15-minute broadcast by President Roosevelt, Treasury officials said. The President's address will be heard on all four networks, the announcement said.

At the same time the names of outstanding Negroes in the musical and theatrical world who are co-operating in the radio campaign for the Sixth War Loan were made public. The general chairman for this group is Dr. Harry T. Burleigh, for more than 40 years baritone soloist with the St. George Episcopal church choir of New York, and an outstanding composer.

Langston Hughes and Andy Razaf are co-chairmen, and other members include: Duke Ellington, C. Luckyeth Roberts, W. C. Handy, J. C. Johnson, Chappie Willet, Dr. Melville Charlton, Hall Johnson, J. Rosamond Johnson and James P. Johnson, all of New York, and William Grant Still of Los Angeles, Calif.

In addition to the musical group, an actors' committee is being formed with Lena Horne as an outstanding member.

Gale, Fired by Ink Spots, Cancels Future Bookings

with

nearly every violation that a booking agent can possibly make, including the claim that Gale has extracted enormous fees for booking the group, giving them whatever "he saw fit."

Briefs filed by I. Gainsburgh, attorney, representing Kenny, charge Gale with illegally withholding as much as two-thirds of the Ink Spots' $5,000 weekly salary.

Due Only Five Per Cent

Of this amount, Kenny says he receives $1200. Each of the other three members gets $200 weekly—a total of $1800. Gale keeps $3,200. Gale's share is explained thusly: $500 for his agent's fee, $500 for promotion and publicity, and $2,200 clear profit for him.

They also charge that Gale received from $30,000 to $40,000 from movie contracts and that they were lucky to get one-tenth of the amount, with Gale keeping more than half of what he collected when, as an agent, licensed by the City of New York, he is entitled to only five per cent.

Claude Hopkins Back in Music

NEW YORK—Claude Hopkins after several years absence from the band business, will organize a new outfit to open late this month at the Zanzibar nitery.

He will replace Cab Calloway and will work with the Inkspots, Ella Fitzgerald, Dorothy Donegan, Peg Leg Bates and the Three Loose Knots.

Hopkins disbanded his orchestra soon after the beginning of the war and for some time worked in a New Jersey war plant. For the past few months he has been back in the music business as a free-lance arranger.

Opera Hurdles "Big Top" Air

NEW YORK.—Although staged under the most trying difficulties, the National Negro Opera Company presented an English version of Verdi's "La Traviata" last Wednesday night before 5,000 persons at Madison Square Garden.

Hampered by lack of staging and scenic facilities, and a mass of tangled microphones, the production was nevertheless colorful and marked by splendid singing.

Far from the dignity of an opera house setting, hawkers sold hot dogs and peanuts in between the scenes.

William Franklin, tenor star of "Porgy and Bess," as Germont easily stole the show, receiving several curtain calls.

Interview:

Portia White, Concert Star, Likes To Talk

By DOLORES CALVIN

NEW YORK—"It's all too exciting." This was modest Portia White speaking — the race's newest singing aspirant — in her manager's office, Haensel and Jones, in the Steinway Building.

Ever since Miss White recently made her debut at Town Hall, critics hailed her rich contralto voice as Marian Anderson's successor.

Not at all shy on talking about herself, Miss White began again to tell us of her pleasant childhood in Halifax, Nova Scotia. She is one of ten children — all musical.

Her father was a minister, so the little Portia got her first musical training in the church. She was in the choir, and at every opportunity possible, she sang, for she just enjoys singing. "It's my best means of expression" she explained.

WANTED TO BE TEACHER

Odd though, she never thought of concentrating only on her voice. She wanted to be a teacher and four years ago she taught in the mixed primary school in her home town. Then it dawned on her that more than anything else, she desired to sing.

The Ladies Musical Society, an all-white organization in Halifax, took her under their wing. And so Portia White began working hard at languages at Dilhousie University and at training her voice with her one and only teacher, Dr. Ernesto Vinci, a friend of Arturo Toscanini.

She tugged, too, at several opera scores, and secretly yearns to sing in the Metropolitan Opera. "But I'm not the aggressive type. I'd rather the doors open naturally."

At this bit of naivete, we smiled for we know the barriers against our people at the Metropolitan will not fall without a fight.

HASN'T HEARD MARIAN

She hasn't heard Marian Anderson to whom she is being linked. "I've always missed her somehow. We don't have very many cultural activities back home, and when I was concertizing in Canada, I would either sing before her coming or after" she sorrowfully explained. It took her present visit to New York to meet Dorothy Maynor. Of course, she was positively thrilled.

"And now what are your plans?," we interrupted Miss White's steady flow of conversation.

"First of all, I'm going back to Halifax to shape next season's program with Dr. Vinci. Then I'll be back to New York (Town Hall) and other cities."

We are looking forward to Miss White's return for as PM, New York's liberal newspaper put it, "A new star is born."

Encores and Echoes

John Kirby Blackouts the Jim Crow South — W. C. Handy Enjoys Company of Spirits

By E. B. REA
AFRO Theatrical Editor

John Kirby, leader of America's sweetest little band, was recently forced to cancel seven of his fourteen engagements in the South when he lost two of his key men, one because of illness, and the other because of immediate induction.

It was reported at first that Kirby pulled his badn out of the South because of intolerable discriminatory conditions, but in checking with Joe Glaser, who books him out of New York, the agency tells me that the cancellation was the only thing to do when no replacements could be found for Buster Bailey and Kirbys drummer.

Fletcher Henderson's last excursion into the South with his mixed band must have left a bitter taste in his mouth for travel below the Mason-Dixon Line.

In one town his white musicians were forced to cork their faces before being allowed to play, while at another, they were prohibited altogether. The interesting angle is that whites from one section of the country would rather appear in black faces than subscribe to their white brothers' bugaboo.

It would be highly logical, if non-profitable, for colored bands and shows to isolate the South until they are given the freedom of travel; freedom from insults, and haranguing of police and petty officers; until railroads, bus lines, air lines and air lanes (radio) make clearance of discrimination.

Robert Stempfel, public relations officer at Camp Campbell, Ky., denies that a Major tore down the photo of Lena Horne from among a group of pin up girls. Said Stempfel:

"The incident referred to in your letter . . . is just one of many rumors that find they way from Army posts to the civilian press. This sort of thing is an old, cold story to us, and like all rumors of its type is best ignored. It is groundless, we assure you."

Last week, I talked with Will Marion Cook in his private room in a Baltimore hospital, where he was resting after a journey from Haiti en route to his home in New York.

Despite his almost 80 years, and a body wracked with pain from a tropical illness contracted in the Republic, Mr. Cook's mental machine is just as active as ever. He let it be known that he has work to do, and that he's going to do it.

He's primarily interested in completing his book, "A Hell of a Life," and then, he has other ideas, which his son, Mercer, is to help him put across. I don't know what accounts for his longevity, but if bitterness has anything to do with it, Will Marion Cook will certainly reach the century mark.

W. C. Handy is back on his feet again. Last Wednesday evening he attended a business meeting of the American Society of Composers, Authors and Publishers, of which he is an honored member, at the Ritz Carlton Hotel. Said he:

"I sat on the speaker's dias, which has been my privilege for the past 10 years. I feel honored to sit where John Philip Sousa and Victor Herbert once sat."

Robeson No. 1 American

NEW YORK — Paul Robeson, playing Othello this season in New York, has not only broken all American box-office records for this Shakespearean tragedy; he has established himself firmly as America's most distinguished living colored person."

Thus writes Jerome Beatty in a dramatic story of Robeson, dating from his fight to make the high school and college football teams to his current success on Broadway, and appearing in the current issue of the American Magazine.

Depicted as "having already crowded three remarkable careers into his 46 years—as football star, lawyer, and concert singer," the writer points out that Mr. Robeson has transcended the efforts of Walter Hampden, Philip Merivale and Walter Houston who failed to make Othello real.

Robeson Real Othello

"At last, 339 years after Shakespeare conceived him, Othello has come to life," Beatty says.

As to his successful enactment of Othello, Mr. Robeson said: "All I do is feel the part. I make myself believe I am Othello, and I act as he would act," relating that he "worked harder in one performance of Othello than I did in three concerts."

Mr. Robeson, No. 1 colored American, has one ambition—"to be a great scholar, a teacher, and I'll die with it. I want to teach colored, for I've always felt that co-education is the only solution to our problem. Some day I'll give up the theatre and join the faculty of a college," he said.

Alphas Honor Robeson

NEW YORK (ANP) — A fraternity dinner in honor of Paul Robeson has been planned by Alpha Phi Alpha Fraternity for Sunday, April 30, at the Fifth Avenue restaurant downtown. The dinner is to compliment Robeson upon his many achievements, in stage and cinema, as well as the musical world.

Mexican Violinist Has Deep Admiration for Negro Music

By VERNE ARVEY

HOLLYWOOD, Cal. — (CNS) — "Negroes and Mexicans have much in common, including the problem of making them realize that they belong to a living cultural current, to which they must be true and of which they should feel proud, if they are to occupy their places in society and command respect and admiration from other peoples," declares Samuel Marti, Mexico's outstanding violinist, former conductor of the Yucatan Symphony orchestra, organizer of the concert circuit in Mexico called "Conciertos Marti" and friend of many famous Negroes in North America. Mr. Marti came to Los Angeles' Wilshire Ebell theater under the joint auspices of Hilda Black and the Southern California Council of Inter-American Affairs to give a concert, Dec. 18.

"Negro music," says Mr. Marti, "has enriched and enhanced not only the music of the United States but to a lesser or greater extent, the music of most of the countries South of the border like Cuba, Brazil and Mexico, where there exists an important segment of the Negro population, especially in Vera Cruz, Guerrero and Chiapas. I feel that music is the most practical and accessible medium of revealing the aspirations and achievements of a nation. In the same way, Negroes and Mexicans may use it as an important social factor to make the better side of their people known."

40a-1944

American Youth Orchestra Makes Bow Saturday

PM New York, N.Y.

The American Youth Orchestra, a new musical organization whose aim is "music for the millions," will make its debut at Carnegie Hall Saturday evening under the direction of the 29-year-old conductor, Dean Dixon.

Its aim, Dixon feels, is what distinguishes this orchestra from the many other symphonic groups already in existence.

"We don't want to be stationed on W. 57th St.," he says. "We hope to bring the same program we do at Carnegie Hall this Saturday into the communities of the city—preferably the poorer ones, sections like Bedford-Stuyvesant, the East Bronx and South Jamaica." Admission to these neighborhood concerts will be as small as possible; the goal is five cents a ticket.

Dixon thinks an ideal concert would be something like one he played at about 13 years ago when he was still a student at De Witt Clinton High School. It was given at the Educational Alliance on East Broadway by the Alliance's band. Dixon played in the violin section.

"The admission was 5 cents," Dixon said. "Some people in the audience brought lunch, others ate fruit or munched candy. Buns and rolls were everywhere. Kids drank milk. You kept hearing the crunch of fruit during a pianissimo. Everybody had the grandest time. The informality helped them enjoy the music."

Only someday he hopes, they'll rattle the paper bags just in certain parts of a symphony—in the loud parts or between the movements. That'll mean they know the music.

12-13-44

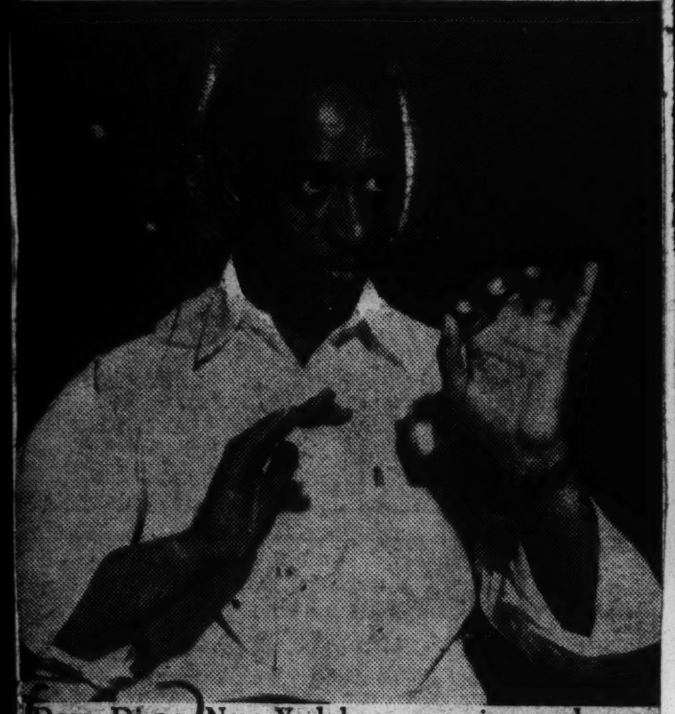
Dixon, a native New Yorker, originally intended to be a concert violinist. In 1932, when he got out of high school, he organized a band at the 135th St. YMCA as a community project. It developed that there was no one to lead the orchestra but him. Later he obtained a fellowship in conducting at the Juilliard graduate school. He is presently working for his Ph. D. at Columbia University.

Dixon, who has been a guest conductor of the Philharmonic-Symphony, the Philadelphia Orchestra and the NBC Symphony, organized the American Youth Orchestra last Spring at the invitation of American Youth for Democracy. To insure selection of musicians without prejudice, Dixon auditioned the 125 young people who applied from behind two grand pianos which had their lids raised to prevent his seeing the artist. The orchestra comprises some 85 members between the ages of 16 and 27. Many are still students; the average age is 20. Neither Dixon nor his musicians receive any remuneration for their services.

The orchestra has already performed at Camp Shanks and Camp Kilmer; on Thursday, Dec. 28th, it will travel to Halloran Hospital to entertain wounded veterans there. Plans are being made for many more appearances at embarkation points and mental rehabilitation centers.

The American Youth Orchestra enjoys the indorsement of such well-known figures as Thomas Mann, Yehudi Menuhin, Rep. Emanuel Celler, Irwin Edman, Paul Robeson, Leonard Bernstein, Artur Rodziuski, Norman Corwin and PM's Henry Simon. 12-13-44

Being a forward-looking group, the orchestra will include two new works in its first program—*Suite Dansante* by the Russian composer, Nicholas Rakov, and *Town-piper Music* by Richard Mohaupt, German composer who now lives in New York. The remainder of the program will be given over to Beethoven's 7th Symphony and Mozart's E Flat Major Concerto, the latter with the young American pianist, Vivian Rivkin.—SEYMOUR PECK



Dean Dixon, New York-born organizer and conductor of the new American Youth Orchestra. His slogan is "music for the millions."

Here is part of the orchestra's bass fiddle section. To insure that players would be selected solely on their merits as musicians, auditions were held with Dixon seated behind two grand pianos. He could hear but not see the applicants.

Photos by Arthur Leipzig, PM

Appearing with the orchestra in its debut concert Saturday evening at Carnegie Hall are Eiko Yoshizato (right), 19, and Bernard Zaslov, 18.

Virginia Long, 18, plays the French horn. She will travel with the orchestra to Halloran Hospital for a concert on Thursday, Dec. 28.

Muriel Rahn Wins Norfolk Approval

Journal & Guide — Norfolk, Va.
12-23-44

By ALBERT DINKINS

NORFOLK — Muriel Rahn me to Norfolk Wednesday, c. 13; for a song recital at e Booker Washington High chool and won an anthusiastic sponse of the audience with e opening number of her pro- am that is seldom seen in these rts. Inspite of a rumor that iss Rahn had been injured in accident, a large audience as on hand to greet her.

The music lovers of Norfolk, know, are deeply appreciative the work of this fine group women, Mu Sigma Chapter of elta Sigma Theta Sorority for inging to this city such a fine tist. This column joins the end of the general thought at e concert, why not bring us ore such artists?

OICE CARRIED WELL

Inspite of the acoustical handi- p offered by the Booker Wash- gton auditorium, Miss Rahn's ice carried amazingly well and st none of its purity of tone. er voice is one that haunts the emory; wonderfully pure in ality; amazingly flexible, and even quality throughout its tire wide compass. Every bit delineation which comes from is singer is distinguished by meo-like exquisiteness and rity of outline. Joyousness inspiration, artistic fitness, shes of humor, reveal gifts yond possibility of counterfeit. hen fine musicianship and a ging voice of extraordinarily autiful timbre are vested in e same person, the result is rtain to produce an artist of tstanding merit—an artist like uriel Rahn. 12-28-44

Miss Rahn's uses her voice ith a great deal of skill and ts everything out of it obtain- le. Her lower register is lus- ously beautiful and rich. The echanics so often employed by ngers to obtain certain effects ere not used by Miss Rahn. he used the natural power of er organ to bring about the de- red results to the gratification of her enthusiastic audience.

Miss Rahn, being first a pro- duct of the legitimate stage, where she enjoyed a most suc- cessful career, was able to bring to the concert platform a most sensitive understanding of the great strain of human emotions. Every word, every phrase she gave a proper setting with the delicate touch of a seasoned art- ist. Miss Rahn is more than a good singer she is an artist with a great future.

PROGRAM WELL SELECTED

The whole programme of Miss Rahn was well selected. To pick out any part of the pro- gramme as outstanding is indeed a most difficult task, for they were all well done. The single number in part 3 "Il Est Doux, Il Est Bon" (from "Heroiade") by Massanet, was undoubtedly a high spot. The aria tells the story of how Salome extols the goodness and kindness of John the Baptist, the Prophet and tells how he saved her from the desert as a child. Her interpretation was superb. Dat's Love (Ha- banera from Carmen Jones) was well received and brought forth an encore from the same play. Miss Rahn having sung Carmen Jones for something like 135 times on Broadway brought to us a most delightful and under- standing interpretation of Bezet's music with its new setting.

So delightful was Miss Rahn received that her programme had to be extended by five en- cores, "There's a Cafe on the Corner" (Carmen Jones) "Hom- ing" "Life and Death" "Green Dog" "Through the Years."

THE PROGRAMME 12-28-44

"Aria Di Poppea" (from "Agrippina") "Dido's Lament" (Dido and Aeneas"). Purcell, "Che Fiero Costume" Legrenzi, Part II. "Du Bist Wie Eine Blume," Schumann, "Widmung" Schumann, "L'Heure Exquise" Hahn, "Carnaval" Foundrain. Part III. "Il Est Doux, Il Est Bon" (from "Heroiade") Massa- net. The fourth part was all Negro Compositions, and was well done and graciously re- ceived. "Breath of a Rose" Still, "Winter's Approach" Still, "Epitaph To A Poet" Cohen, (poem by Countee Cullen) "Let Us Break Bread Together," Recklin, "Jesus Walked This Lonesome Valley" Dawson, "Sone of the Heart" Johnson. Part IV. "A Dream" Greig, "My Man's Gone Now" (Porgy and Bess) Gershwin, "Dat's Love" (Carmen Jones) Bezet "Let My Song Fill Your Heart" Charles.

Edward Hutchinson was the accompanist.

Foremost Composer Lauds Works of Still and Dett

Afro-American Balt. Md.
12-30-44

By VERNA ARVEY

HOLLYWOOD—(CNS) — "The colored American has given us a wealth of beauty in music and has made a spiritual contribution through the art of which we as a nation may justly be proud," declared Howard Hanson, leading champion of serious American music, whose Symphony No. IV won the Pulitzer prize earlier this year.

"I do feel," continued Dr. Hanson, "that music is one of the best media for the promotion of understanding between all races of the world, and I hope that through music we may be able to promote an increasingly more sensitive understanding in this country."

This belief is so strong in Dr. Hanson that, as director of the Eastman School of Music in Rochester, he has lost no opportunity to put it into practice. Since 1925 he has championed the music of William Grant Still, playing it often on his yearly symposiums and festivals of American music.

He considers Dr. Still one of the most important contributors to the American scene in music. Kenneth Spencer, famed bass, and Ulysses Kay, talented young composer, are only two of the colored musicians who found a warm welcome and a great deal of encouragement at the Eastman School.

In April of this year, Dr. Hanson dedicated a portion of the Founder's Day program in the Eastman Festival of American Music to the late Dr. R. Nathaniel Dett, of whom Dr. Hanson said: "His music epitomizes the finest qualities to his people, and through his creation of that music he has presented to his country and to the world a spirit of beauty which will always remain a priceless gift."

40a-1944

Earl Hines Lectures On Jazz In 15 Negro-White Colleges

N.Y. Amsterdam News N.Y. N.Y. 12-2-44

By DON DE LEIGHBUR

CLEVELAND.—Earl Hines, the "Fatha Hines" to the musical profession, the master pianist and band leader, filling out the remainder of a successful week's engagement at the newly opened Metropolitan Theatre here, took out time to tell me of his immediate plans which call for lectures on the evolution of jazz at 15 Negro and white colleges. In these lectures, Hines will probably trace the course of popular music through the various stages which brought it to its present status as swing.

In those days, around 1920 and 1921 when Hines was wearing the then popular monkey-back suits with the bell-bottom pants (weren't we all?), musicians were still playing what they called "rag-time," the forerunner of jazz which got its official name of jazz a year or two later.

Hines Knows Full Story

I doubt if there is any person on the music scene today who knows the story better than Earl Hines. He is more than well equipped to lecture on jazz since he has played such a tremendous part in its evolution. I think of the great contemporary swing and jazz pianists, Hines perhaps stands out more than any other because he is the most copied performer in the business. One only has to look around at random and pick out imitators of his fascinating "trumpet" style to bear out this statement. For instance, the great Art Tatum was influenced by Hines, as was Teddy Wilson and others. Earl Hines, Duke Ellington and Fats Waller, are commonly considered the three great masters of piano style; each produced a distinct and different approach to the portrayal of jazz moods which contributed to the lasting qualities of his art. Hines, however, is distinctive in the fact that aside from consummate showmanship, he is also a smart and shrewd business man and extremely race conscious. That is why he has been able to remain in the forefront with the leaders of swing and jazz all these years.

Great Patron of Talent

Hines, for one thing, is a great patron of talent, especially of today's undiscovered stars of tomorrow. One only has to thumb through his record and pick out such names as Billy Eckstein, Sarah Vaughn, Margaret Watkins, Ida James, Katherine Perry to be assured that Hines has been on the beam all along. Here in Cleveland, backstage, I saw in the making another group of future stars listed on the bill at the Metropolitan with the great piano star.

Fresh from a sensational tour of the west coast, Hines brought with him to Cleveland a new quartet, The Four Mellow Tones, four cute kids—none of whom seem over 16 years of age—and who were picked up by Hines in Los Angeles for future development as members of his troupe. These kids have class, style, showmanship, and a great future. They don't imitate anybody and feature unique, original songs, plus some popular tunes. They are Reuben Saunders originally from Chicago, Gene Bildrew, of Los Angeles; Harold McEwen, of Chicago, and Arthur Rainwater, of Los Angeles. All wear their hair in the tremendous "conks" now popular among the younger set and were well togged out in mellow brown outfits which blend with their personality and brother, they give. 12-2-44

The Hines' show at the Metropolitan also featured another Billy Eckstein in Arthur Walker, a handsome, chocolate colored cornet wizard, and singer of ballads who, like Eckstein, also features the blues. Walker is of the swooning type, very handsome, slick, and cute who comes on like mad.

Kermit Scott is Sensation

Others among the new Hines' starlets is Kermit Scott, a marvelous tenor sax player, who can hold a note longer than any I have ever heard, including Buster Bailey, who does the feat on his clarinet. Scott holds down a regular seat in the Hines' orchestra ensemble.

Essix Scott, a balladier from San Francisco, sings almost exactly like Billy Banks, star of the Diamond Horseshoe show in New York City. He is also another Hines' find.

In training and traveling with the Hines' outfit is petite, pretty Janie Moses of Philadelphia, who may blossom into another Ida James sooner than one can expect. She will be remembered as the subject of the affections of Sugar Ray Robinson, the prize fighter star of Harlem when the latter was on the climb in his pro prizefight career and before he met his present wife, Edna Mae Holly. 12-2-44

The lecture tour upon which Hines will embark has already been laid out an announcement as to the colleges and itinerary will be forthcoming. Meanwhile, Hines expects to play downtown Chicago the week of December 22, Baltimore December 29, and head to the Apollo Theatre in Harlem January 5. He then returns to the coast where he will take part in an all-colored commercial radio program, coast to coast, originating in Los Angeles and co-starring Manton Moreland and Ben Carter.

Kansas U. Alumni Honor Etta Moten

Journal + Guide — Norfolk, Va. 12-9-44

LAWRENCE, Kan., (ANP)—Miss Etta Moten, widely known concert, stage, film, and radio personality, achieved the crowning ambition of every Kansas University student, when at a reception given in her honor at Memorial Union Building here she was presented with the "Alumni Citation" for distinguished service and in recognition of the distinction which she has gained in her field.

The deans of the various schools in the university, faculty members, students and a dozen invited guests from the cast of "Porgy and Bess" in which Miss Moten is starring and in which she appeared at the university that night, saw Chancellor Deane W. Malott and Charles B. Holmes, president of the alumni association, make the presentation.

THE CITATION

The citation read: "For achieving national acclaim as a singer on the concert stage, in motion pictures and in the field of musical drama and for displaying through all her career as a student and artist the personal qualities of integrity, perseverance, and fine character that mark a true leader in any field, the Alumni Association of the University of Kansas cites Etta Moten Barnett, of the fine arts class of 1931, distinguished performer in 'Porgy and Bess' which we are privileged to have on our campus tonight."

Fred B. Ellsworth, secretary of the alumni association, presented Miss Moten with a lifetime certificate of membership. Miss Moten gave a short speech of acceptance and recited a poem, "Dreams," which she said was representative of her feeling. 12-9-44

CHANCELLOR'S WIFE SERVES

Refreshments were served following the presentation. Mrs. Deane W. Malott, wife of the chancellor, served. Bettie Bixby, chairman of the Union Activities Committee, was in charge.

That night, two student girl ushers, one white and one Negro, with 3,500 people in the university auditorium, took down the aisle a huge basket of flowers from the alumni. The cast gathered about Miss Moten as she received an ovation from the audience.

Negro, White Artists On Watson Musicale

The CAll (Missouri) 12-1944

The twentieth annual Scott Watson fellowship musicale will be presented Sunday, Dec. 3, at 3:30 p. m. at Grand Avenue Temple, 9th St., and Grand Ave. Admission this year will be free with a silver offering to be taken.

The program this year will pay special honor to Scott Watson, who for 18 years sponsored these interracial programs in the two Kansas Cities, and from which he did not derive any money for himself. Aspiring young musicians of both races, church and club groups were benefactors from these concerts which in later years filled Grand Avenue Temple with white and Negro music lovers and did much to improve race relations.

More than a year ago Mr. Watson was stricken with a stroke and for months was bed-ridden and he is yet confined to his home. More than anything else he wanted to see his concerts perpetuated. Kansas City, Mo.

The 19th program was held last year and more than $100 was turned over to Mr. Watson. The same will be done this year.

On the program December 3 will be: Pleasant Green Baptist choir, Emma Kirkpatrick directing; soloists, George Reem, Miss Nadyne Brewer, Henri Lawson, Mrs. Oka Sullivan, Mrs. Naon P. McGregor-Smith and a number by a pupil from Lenore Anthony School of Speech.

The Rev. D. A. Holmes, pastor of Paseo Baptist church, will give the appeal. Ushers and usherettes will be from Allen A.M.E. Chapel, Kansas City, Mo.

Sponsors are the Deep River quartet, Thomas Letcher and Milton Bledsoe.

'Darlings' Feature Pat LaMarr, Helen Taborn

Pittsburgh Courier—Pa. 11-25-44

SEATTLE, Wash.—Word comes along the grapevine that something new has been added to the Darlings of Rhythm orchestra, in the person of Seattle's First Lady of Song, beauteous Pat LaMar, delineator of sweet numbers, who joined the all-girl orchestra during their recent stay here as vocalist.

Clarence Love, leader and musical director of this up and coming attraction, with his keen eye for talent and an eye for the beautiful, says that Pat adds just the touch needed to make the Darlings the perfect picturesque and musically superior orchestra.

The Darlings also feature lovely Helen Taborn, whose rendition of the torrid and blue tunes is inimitable.

The Darlings play Village Barn, Tulsa, Okla.; Cotton club, Longview, Texas; the East Texas Cotton club, Lufkin, Texas, and spend the (Texas) Thanksgiving Day as guests of the Harvest club, Beaumont.

Guadalcanal Birthplace of GI Composer's Song Hits

Afro-American Baltimore, Md. 12-2-44

GUACALCANAL, B.S.I. (ANP)—The dark-haired Red Cross Girl walked into the lounge, mounted the stage, faced the room where several hundred men were gathered around the game tables.

"Is there a piano player in the room? I need someone to play for about 10 minutes."

A sailor in faded blue dungarees and shirt got up, strolled over to the piano, sat down and began to play. The girl listened, curious, "That's something new, isn't it?"

"Well, yes — it's something I wrote." His voice was quiet, very soft. A few minutes later Ethel MacDonald, Red Cross worker from Stevens Point, Wis., had lined up Howard Grigs, painter's mate first class, from Staunton, Va., to do original compositions for a musical comedy already under way at the club. 12-2-44

Foresee Bright Future

The girls and enlisted men working on the production, for which Cpl. Irving Levinson of New York City has written a lively script, are certain that soon after the curtain rises on "Blow Your Top," men up and down Guadalcanal's dusty roads will be humming the five original song hits. One indication of how surefire they are is the fact that Bob Hope and Frances Langford, passing through, asked to take several numbers back with them to the States. 12-2-44

"I Like to Look at You," "Blue in a Blackout," "I Just Had to Go Latin" and "Gotta Hit the Hay" have been copyrighted.

Leader of Hot Lick Band in Italy Looks to Post War

Baltimore, Md. Afro-American

By ART CARTER

WITH 92nd DIVISION IN ITALY (By Courier)—Thousands of soldiers are busy trying to figure out what they want to do

when peace comes, but the problem is no problem at all to Sgt. Robert Plater, one of the two orchestra leaders with the Buffaloes.

Ask Sgt. Plater what his big wish is after the war and he'll answer emphatically, "What I am doing now." What he is doing now is leading the "Bouncing Buffaloes," a swing unit that helps keep the GI's in the front line sector entertained. 12-2-44

"I just want to keep the fellows together after the war," the 30-year-old saxophonist-soldier, who

...Jersey Bounce," says: "Give us several years and we'll rank with some of the big name bands now getting top billing in the States," he added.

Leader a Composer

Plater, wrote "Jersey Bounce" in 1939 while a member of Tiny Bradshaw's band, but settled for a lump sum before coming overseas as he is concentrating on helping to keep the GI in good spirits. "There's nothing like a little GI jive to pep up a man," he contends.

Sgt. Plater's band "swung out" over the Fifth Army radio station several nights ago, and immediately the group was invited to play regularly as a weekly feature. They are that hot, and band followers who know all about "Jersey Bounce" don't have to stretch any imagination about his music ability.

The 14-piece band has among its members former bandsmen from Cab Calloway, Benny Carter, Sammy Stewart and Tiny Bradshaw's orchestras. The roster of the "Bouncing Buffaloes" includes:

Sgts. William Carter, Columbus, Ohio; Clarence Thornton, New Orleans, La.; and Cpl. Abraham L. Mills, Philadelphia, Pa., trumpeters. Sgt. Marshall Penn, former member University of Michigan band, Ann Arbor, Mich.; Cpls. Robert Washington, Newark, N.J., and William Cummings, Plainfield, N.J., trombonists.

Cpls. Joseph Alston, Savannah, Ga.; Walter Cox, Detroit, Mich.; Booker Beackwith, ex-professional boxer, Gary, Ind., and Sgt. Plater, saxophonists.

Cpl. Earl Miller, Wheeling, W.Va., ex-member Andy Kirk's band, also saxophonist; Sgt. John Motley, Chehaw, S.C., pianist; Cpl. John Hughes, bass violinist, and Cpl. Clifford Love, drummer, both Kansas City, Mo.

Pioneer Violinist Makes Ready for Concert Tour

Afro-American Baltimore, Md.

MISS PENELOPE JOHNSON

By RICHARD DIER

NEW YORK—Brilliant Penelope Johnson, the only colored violinist ever to be accepted by the David Mannes School of Music, is now in rehearsal for her forthcoming concert tour next January. She is scheduled to appear as guest artist on a number of college recital series, and also in some large Western cities.

Interviewed at the International House, at 500 Riverside Drive, where she resides, Miss Johnson told the AFRO that this will be her fourth recital tour, the first starting when she was only 12 years old.

"I have enjoyed every one of my tours," she revealed, "but there has been so much hard work involved and so many race barriers to break down along the way. Being a colored instrumentalist, I know how difficult this can be. You see, most people expect a colored performer to sing, and it is tragic how they ignore capable violinists.

Rejected Band Offers

"The only time you might find a part of the door open to you is if you're ready to join a swing band . . . which I'll never do. I recently turned down a good offer to go overseas with the USO and play for our service men. I could have made quite a bit of money, but I decided against it because I didn't want to discontinue my training."

She said that she had appeared as a violin soloist on Radio Station WNYC, and in various recitals with the David Mannes School of Music. At the school, she is studying under Miss Vera Fonaroff, famous Russian teacher.

Born in Columbus, Ohio, Miss Johnson, who is 27, came to New York 10 years ago and received a scholarship at the Julliard School of Music. Two years ago, she was accepted at David Mannes. She is grateful to Russell W. Jellifee, of the famous Karamu Settlement House of Cleveland, who has helped sponsor her career.

Grateful for Aid

"The Karamu House is about 15 year old," she continued, "and has done a lot for colored artists who needed financial support. I don't know how I could have gone on this far without the aid of some very generous people.

"Complete plans have not as yet been made for my tour, but I believe I shall give recitals in Ohio and also at Wilberforce College and Virginia Union. I want to devote all my time to rehearsing in December because I am striving to get as near perfection as possible.

"The world will accept colored artists only if they prove they are tops in their fields. If they're only just as good as whites, they haven't a chance. That's the lot our people have to bear."

Maxine Sullivan Fave of Overseas GI Joes

SOMEWHERE IN FRANCE--Salute to Maxine Sullivan: From the swelling Thillet Maselatte River Bend from the ugly Marne Rhin Canal, from the high in the Veseges Mountains--from all over the Seventh Army front bearded weary GI's rise to salute her highness, Maxine Sullivan.

La Sullivan's frequent appearances on "Jubilee" and "Command Performance," beamed overseas by Armed Forces Radio, has made her the darling of numberless GI's who "Catch" her the via of Radio Seventh Army's rebroadcast of those programs.

Afro-American Baltimore, Md.

Camp Lee Symphony Pleases D. C. Audience

CAMP LEE, Va. — The Camp Lee Symphony orchestra presented a concert recently at the Hall of the Americas, Pan-American Union, Washington, D. C., as a salute to the Republic of Brazil, its appearance here being made possible through the courtesy of the Brazilian Embassy. The soloist, Pvt. Joseph Baptista, was the recipient in 1940 of an award made by the celebrated Brazilian pianist, Guiomar Novaes, which afforded him a lear's study and concertizing in Brazil.

The Symphony orchestra was organized in June 1943 by Cpl. George Hoyen who was sent to Camp Lee by the War Department expressly for that purpose. The orchestra is a voluntary organization, comprised of soldier-musicians.

Hampton to Dedicate Music Week to Late Dr. R. N. Dett

Afro-American Balt., Md.

HAMPTON, Va. — Dedicated to the late Dr. R. Nathaniel Dett, distinguished composer, musician, and conductor, and former director of music, Hampton Institute's six-day observance of National and Inter-American Music Week, May 7-14, begins Sunday morning in Memorial Church, with a sermon by Dr. J. U. Moldenhawer, of NYC, and music by the Hampton choir.

The observance will include an S.C.A. musical program on Sunday afternoon, a special chapel vespers and torchlight service Sunday night at 7:30 o'clock, followed by a broadcast of the Hampton Institute Forum of the Air over Station WGH at 11 p.m.

Children from the public schools in Elizabeth City County and vicinity will appear in the School Night program on Monday at 8:15 o'clock. The Hampton Institute music organizations will be heard on Tuesday evening at 8:15 o'clock, and a special movie in keeping with the theme of music week will be shown at 7:30 p.m. on Wednesday.

A service men's sing will highlight the observance on Thursday night. Concluding the observance, Ernest Hays, college organist, will present an organ recital in Ogden Hall on Friday at 6:20 p.m.

Prairie View Coeds Open in N. Y. July 7

BY R. W. HILLIARD

PRAIRIE VIEW, Texas — Director Will Henry Bennett and the Prairie View Co-Eds will open at the Apollo in New York City July 7. A telegram from their book...ers (The Gale Agency) confirmed this fact.

This is a well deserved honor for the hard working Will Henry Bennett and the girls for they have "come a long way in a short time." In 18 months they have climbed to the top in the music world. Early in 1943 Director Bennett announced that a girls' orchestra would be formed since the Collegians (all men) were constantly being depleted by the draft.

Conducts Orchestra In Honor of Father

By RUDOLPH DUNBAR

LONDON. — (ANP) — Music has assumed amazing proportions in war-time Britain. Symphony orchestras are springing up almost everywhere despite the headachey and costly procedure to carry on such an enterprise. In this category comes the Coleridge-Taylor Symphony orchestra which was formed in 1941 by Avril Coleridge Taylor in memory of her famous father.

The famous Samuel Coleridge Taylor has produced two children, Hiawatha, his son, and Avril, who is the subject of this story. The son has been a complete failure in spite of all that has been done to elevate him into the musical hierarchy. Avril is lamentably trying to follow in the footsteps of her illustrious father but up to now, she has not produced anything so fresh, strong and beautiful as any of her father's works.

It is said that Samuel Coleridge-Taylor never wrote a bad tune.

40a-1944

—ROWE—

Erskine Hawkins' drummer, Eddie McCarney, joined the "private" class last week, so Kelley Martin, his vibra-harp player, is doubling on drums. Meanwhile, Erskine himself, who can play every instrument in the band, will beat the skins during the times when Martin returns to his vibes. Talk about making the most of what you . . . say, that's really it! . . . The Eddie South Trio opens at the 115 club, Grand Forks, N.D., on April Fool's Day . . ! Here in Gotham, the all-colored revue is celebrating its fifth week at the spot . . . Sol Hurok, who manages both Marian Anderson and Katherine Dunham, will be the guiding hand behind "Porgy and Bess'" tour of the Pacific Seaboard, according to Cheryl Crawford . . . Speaking of that show, it was quite a party performers gave last week at the Grand Street Boys' club to celebrate the passing of their 800th performance. Various artists from other Broadway spots turned out to tender their congratulations and good fellowship was the order of the day . . . Count Basie was a return guest on the Kate Smith show last Friday night, which makes him almost a regular...Rollo S. Vest, who just recently opened an artists' bureau in Detroit, has followed that well-worn path into the armed forces...Have you heard Richard Huey, the Lenox avenue record man, over WMCA from 11:45 to 12? . . . Don Redman is scheduled for an orchestral part in Republic's forthcoming musical, "Brazil," which would take him to Hollywood in May . . . Both Kelley Martin and Lee Standfield, Erskine's bass player, received 4-F cards last week . . . And since Billy Kenney received his 4-F classification also, the Inkspots can breathe a lot easier as they continue on their record-breaking way.

Pittsburgh Pa Courier 4-1-44 40C

—ROWE—

Recent reports that Canada Lee will play "Emperor Jones" next season won't be worth the breath it took to utter them unless the role is rewritten a great deal from the way it is, which isn't likely . . . Next week when the show, which has Canada as a featured artist, comes in, a new two-week stand policy will be inaugurated for Loew's State . . . It was swell of bandleaders Count Basie and Earl Hines to come up to the Golden Gate and sit in at the piano with Duke Ellington's band during the leader's recent attack of laryngitis. Musicians say it's a tough thing to do because the orchestra plays without music . . . It was sad news to hear that Louise Beavers' house burned down in that fire which threatened some of the swankiest homes on Blueberry Hill...And another sad note was added in the information of the death of Mae and Bill Garritt's baby son . . . After quite a long stand, Phil Moore's "Shoo, Shoo Baby" still remains among the first 10 on the Hit Parade . . . Big Bob Range, who was one of Hawkins' key men before he joined the colors, was one of the four ex-trombonists with that band who sat in with it last week when they were all in town on furlough at the same time . . . Danny Barker, who was Cab's guitarist, went with the draft last week . . . And it's four of Duke Ellington's men who must be passed upon in the near future . . . Avery Parrish is steadily improving down in Birmingham, and is even attempting to write music again . . . Rumors from Washington have one of the local theatres in back of the move to prevent the Club Ball from carrying out its announced new "name" band policy . . . Which is also the town where the Wolves have April 8th circled in red as the date when they'll lead all available lambs to the Lincoln Colonnade . . . And with sincere wishes for the speedy recovery of both Lawson Bowman and Gerald Cunningham, we sign with the customary "Izzy," 266 West 125th street, N. Y. C.

Pittsburgh Pa Courier 4-[illegible]-44 40C

Two Quratets Appear With Name Of Famed Singers Of Ballads

Journal + Guide — Norfolk, Va.

By DON DE LEIGHBUR

11-18-44

NEW YORK—There is more than a possibility of two Ink Spot Quartets appearing on the nightlife and theatrical front as a result of the open warfare now rocking Broadway between the current foursome and noted agent, Moe Gale. The singing stars who are now featured at Broadway's splenderiferous Cafe Zanzibar number in their midst none of the original singers who started out with the original Ink Spots from Indianapolis, Ind., back in 1930.

Death of Orville (Hoppy) Jones, bass singer and "talker" of the lyrics that made the quartet No. 1 on the jukebox parade and a smash hit at the box-offices, died on Oct. 18. Ivory "Deek" Watson quit the quartet several months ago, and now the only "name" in the Ink Spots is Bill Kenny, angular tenor, whose falsetto chirping has played such a big part in the spectacular rise from obscurity to national fame and fortune of the Ink Spots.

HOSTILITIES LISTED AS CAUSE

The separate Ink Spot Quartet is expected to come about because of the hostilities existing between Moe Gale and Kenny as spokesman for the singers now appearing at the Zanzibar Cafe. Watson seems slated to head the new outfit under the guidance and booking of Gale while Bill Kenny is expected to continue as head of the current outfit with possible help from Joe Howard, Bill Kent, and Carl Erbe, bosses of the Zanzibar.

The original Ink Spots, who started out in Indianapolis back in 1930 and were composed of Ivory "Deek" Watson, the late Orville (Hoppy) Jones, Charlie Fuqua, and Jerry Daniels, were taken over by Moe Gale in 1934. From that point on, Gale, who made Chick Webb, Ella Fitzgerald, Lucky Millinder, Cootie Williams, Tiny Bradshaw, and others nationally famous, pushed the Ink Spots to the point where the quartet has earned as much as a quarter of a million dollars a year.

40C

FUQUA AND DANIELS OUT

11-18-44

Charlie Fuqua was taken by the Army and Jerry Daniels left the outfit in 1936. Gale says that he heard Bill Kenny singing in an Opportunity Contest at a theatre in Baltimore in that same year and brought him into the quartet to replace Jerry Daniels. Thus, only Watson and Jones remained of the original four. Trouble broke out a year ago between Watson and Kenny and a fist fight was supposed to have taken place, thus widening the breach between the two singers.

After the death of Jones, who was leading the quartet because of seniority, Kenny took over and one of the first things he did after assuming the mantle left by Jones was to file briefs in New York State's Supreme Court against Gale where a temporary injunction restraining Gale from representing the quartet, collecting its earnings, and forbidding him to book them for any more dates after January 1, 1945, was obtained. Kenny is represented by Lawyer I. Gainsburgh, who, it is reported, has charged Gale with nearly every violation that a booking agent can possibly make.

GALE BOOKS SINGERS

The singers are earning via Gale bookings $3,500 a week at the Zanzibar. When the Ink Spots play the Paramount Theatre on Broadway, they get $5,000 a week. Moe Gale said he boosted Kenny's earnings from around $37,000 a year guaranteed to $1,200 a week, minus expense deductions for arrangements, publicity, etc., and also apart from the royalties the singers get from Decca records. Gale said that Watson is in the $30,000 guaranteed class a year.

All of the singers are under employment contracts to Gale who also owns Harlem's world-famous Savoy Ballroom. Specifically, the briefs filed by Gainsburgh on behalf of the Ink Spots charged Gale with illegally withholding as much as two-thirds of their weekly earnings although, according to his license as an agent as granted by the City of New York, he is entitled to only five per cent. The other week Kenny collected the salaries of the singers from the manager of the Zanzibar.

FUQUA SINGS WITH WATSON

11-18-44

Meanwhile, Charlie Fuqua from his station in an Army post let it be known that he is siding with Watson as the two original members of the quartet who are left. Watson and Fuqua are backing Gale to the limit and the two have announced that they are suing Bill Kenny, claiming proprietorship of the name "Ink Spot" which, they say, is their property because they created it as early as 1930 in Indianapolis.

With this development, the suit against Kenny and Kenny's suit against Gale are expected to bring into being a brand new Ink Spot outfit, headed by Watson and to provide, upon his discharge from the Army, a place for Charlie Fuqua. In such a case, Watson and Gale are said to be on the lookout for a high voiced tenor on the order of Kenny to round out the outfit which will probably win the right to the exclusive use of the title "Ink Spots." What will happen is anybody's guess.

Broadway and Harlem in Final Tribute to Cook

Afro-American Baltimore, Md.

NEW YORK — Broadway and Harlem bade farewell to the remains of Will Marion Cook here Monday when funeral rites for the 79-year-old author-composer-satirist were held at the Rodney Dade Funeral Home, 2332 Seventh Avenue.

A crowd of approximately 300, including numerous outstanding personalities from the music and show world, attended the services. The Rev. W. W. Monroe of the Memorial Baptist Church officiated.

After the services, the remains were shipped to Washington, his native home accompanied by his former wife, Mrs. Abbie Mitchell Cook.

The body will be placed in a vault, pending the arrival of his son, Mercer, from Haiti, who did not arrive in time for the New York rites.

Mr. Cook was born in Washington in 1865. His father was John H. Cook, a professor of law in Howard University.

He entered the Oberlin Conservatory of music at the age of 13, and at 15, earned a scholarship which took him to Berlin to study violin under Josef Joachim, and later under Anton Dvorak here in America in 1895.

Wrote Hit Tunes

He had been identified with the music world for more than half a century, and was one of the pioneers who foresaw the symphonic development of American jazz.

He is credited with having composed the lyrics, or wrote the music for forty or more songs as well as many symphonic and orchestral numbers and Broadway hit shows.

9-29-44

Among his best works are three serious choral compositions called "Swing Along," which he composed in a London hotel in 30 minutes without a piano, about 40 years ago; "Exhortation" and "Rain Song."

Among the many popular songs which he wrote during the era when W. C. Handy came up from the South to "loose the flood of the blues, were "Red, Red Rose," "Troubled in Mind," "A Little Bit of Heaven Called Home," "Happy Jim," "I May Be Crazy but I Ain't No Fool," "Mandy Lou," "I'm Comin Virginia," "Wid the Moon, Moon, Moon," "String Along," "Down Lovers' Lane," and others.

First Syncopation

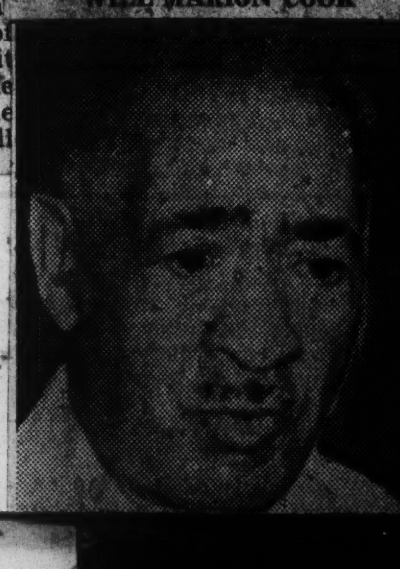
The first hints in the theatre of syncopated music and rhyme turned to serious account came in Mr. Cook's "Clorindy, the Origin of the Cakewalk," with lyrics by Paul Lawrence Dunbar, and produced on Broadway in 1898 featuring Bert Williams and George Walker. His "On Emancipation Day" and "That's How the Cakewalk's Done," also became hits.

Music for other Williams and Walker shows was written by Mr. Cook in collaboration with Will Vodery and Alex Rogers. They included "In Dahomey," which ran on Broadway from 1902 to 1905; "Abyssinia," 1906; "Bandanna Land," 1907, and others.

He also wrote the music for "The Casino Girls," in 1900; "The Traitor," in 1912, and "Darkeytown," in 1912, starring Miller and Lyles, with Abbie Mitchell, who married and later divorced him, as leading lady.

Organized Three Bands

He organized the Memphis Stu-



WILL MARION COOK

cents in 1905 (who did not come from Memphis), one of the first jazz bands to play on-stage, and included the late James Reese Europe. When the band broke up, Mr. Cook organized the American Syncopated Orchestra, in 1919, which toured Europe during 1920-22, and later he organized the Clef Club Orchestra.

In addition, Mr. Cook collaborated with J. Rosemond and James Weldon Johnson, and Bob Cole. In 1900, he and James W. Johnson began writing a comic opera, "The Cannibal King," which was never completed.

In 1899, he wrote a musical playlet, "Jes Lak White Folks," which was produced at the New York Winter Garden.

Broadway to Berlin

Many of the plays for which he wrote the music played from Broadway to the Olympia in Paris, the Palace in London and the Schumann Circus in Berlin.

The threatening clouds of war caused him to compose a military march, "Over Here," which he cabled back from Cuba while visiting there. An opera, "St. Louis 'ooman," concerning life on the Mississippi in the early 90's was recently completed by him and his son in Haiti.

In recent years he had lived with his son, Will Mercer Cook, former instructor at Howard and Atlanta Universities, who holds a similar post at Port au Prince, Haiti. He returned here for treatment in April, after suffering a serious climatic ailment.

Working on Autobiography

When illness first struck him, he was nearing the completion of his autobiography, titled "A Hell of a Life," in which he hoped to include Tin Pan Alley of thirty years ago, as well as his early days in Washington.

On his return from Haiti in April of this year, he was enthusiastic in bringing some of the Haitian talent to the States, believing it to be the best developed and most original in the world.

He had been a member of the American Society of Composers and Publishers since 1924.

A daughter, Mrs. Louis Douglas, of London, also survives.

CAROL BRICE SANG SUNDAY

Eliminated from Radio
The Union — 1-7-44

Carol Brice, twenty-five-year-old colored contralto who last spring won the Naumberg Foundation award, the first of her race to do so, made her national debut on a coast-to-coast network of the National Broadcasting Company which began December 16, between 2 and 3 p. m. Central Time (3-4 p. m. Eastern War Time).

The broadcast program was that of the Kansas City Philharmonic Orchestra, first of the "Orchestras of the Nation" series, with Efrem Kurtz conducting, on which Miss Brice is appearing as guest soloist.

Miss Brice was born in Indianapolis, Indiana, daughter of a Congregationalist minister. Both her father and mother, college graduates, are singers.

At eighteen months Carol was sent to live with her famous aunt, Dr. Charlotte Hawkins Brown, founder of the Sedalia School in Sedalia, North Carolina. Her parents, wo brothers and sister followed her there later. Mr. Brice became chaplain and vice president of the school.

At fourteen Carol became a member of the Sedalia Singers. She won the silver cup in the state-wide musical festival during her senior year at Sedalia.

Graduated in 1939, she came to New York, spent the summer in the chorus of the "Hot Mikado" at the World's Fair and won a fellowship. For the next five years she was a pupil of Francis Rogers, became contralto soloist at St. George's Church. During that time she married a young singer whom she had met at the World's Fair.

Her husband, Neal Scott, has exchanged his own musical career for that of a newspaper celebrity.

American Youth Orchestra Makes Concert Debut At Carnegie, Dec. 16

12-2-44 N.Y., N.Y.
New York Age

With accent on the modern, though not neglecting the classic, The American Youth Orchestra, under Dean Dixon, conductor, will make its debut appearance in a concert at Carnegie Hall, Saturday evening, December 16th, giving young people a chance to play and hear good music of their own making. Orchestra programs will be divided between the old and the new: young composers will be given an opportunity to have their compositions heard, soloists will be encouraged from within the orchestra and request compositions of listeners as well as those of orchestra players will be honored. Vivian Rivkin, brilliant young American pianist will appear as soloist playing the Mozart E-flat Major Concerto (Kochel 482) in the first concert by the orchestra.

Because Dean Dixon, well known Negro conductor who has appeared with the New York Philharmonic and Philadelphia Orchestras, believed that a youth orchestra can serve as one of the means of combatting juvenile delinquency he organized the American Youth Orchestra. "Giving young people an opportunity to play programs of their own choice at the same time directing their musical interests to good compositions, whether they are classic or modern, can become a strong weapon in the fight against the waste of youth's energies and at the same time bring good music to the American community," says Mr. Dixon.

Last spring Mr. Dixon sent out a call for young musicians to join the American Youth Orchestra. To insure true democratic procedure, the conductor sat behind a screen so that he was unable to see the musician who was playing. In this way orchestra members were selected not on the basis of race, creed, color or sex, but only by their ability as musicians. For the first time, both men and women, Negro and white, were given an equal opportunity to play in one orchestra. Today the orchestra is composed of young men and women whose average age is 20, young professional musicians and graduates of the best music schools in the country.

The American Youth Orchestra is enlisting the support of everyone interested in good music. The concert on December 16th is being given for the benefit of the future activities of the orchestra which already include several engagements at soldier's hospitals and embarkation centers. Plans are under way for a series of concerts at neighborhood centers and club houses with admission prices set low enough to reach everyone's pocketbook.

ANP War Correspondent Conducts Paris Symphony

Afro American
Baltimore Md
12-9-44

PARIS—(ANP)—Rudolph Dunbar, journalist and musician, directed the famous Pasdeloup Symphony Orchestra here at the Sallo Gaveau. Dunbar an Associated Negro Press war correspondent, featured the works of William Grant Still.

Weilding the baton for one of the most notable musical aggregations on the continent, Dunbar was cheered by a packed house. Dunbar scored musical fame when he directed the London Philharmonic Orchestra at the Royal Albert Hall in 1942.

Kans. U. Honors Miss Etta Moten

Afro American
Baltimore Md
12-9-44

LAWRENCE, Kans. — Kansas University awarded Miss Etta Moten, singer-actress, the "alumni citation" for distinguished service in her field here last week.

The citation reads:

"For achieving national acclaim as a singer on the concert stage, in motion pictures and in the field of musical drama and for displaying through all her career as a student and artist the personal qualities of integrity, perseverance and fine character that mark a true leader in any field, the Alumni Association of the University of Kansas cites Etta Moten Barnett of the fine arts class of 1931, distinguished performer in 'Porgy and Bess' which we are privileged to have on our campus tonight."

Chancellor Deane W. Malott and Charles B. Holmes, president of the alumni association, made the presentation. Fred B. Ellsworth, secretary of the alumni, presented her with a life membership certificate.

Kenny Wins Right To Use Name Of 'In Spots' Suit

Daily World—Atlanta Ga.
12-22-44

NEW YORK—(A N P)—William F. (Bill) Kenny, popular tenor member of the "Ink Spots," won the right to use the name of the famed quartet here Thursday as a result of a ruling made by Supreme Court Justice Isidore Wasservegel.

Motions aimed at denying Kenny that right had been brought by Moe Gale, Inc., manager of the singers for several years, and Ivery (Deke) Watson. The latter quit the Ink Spots recently following a dispute with Kenny.

Under the circumstances, night clubs and theatres will not be allowed to engage the Ink Spots is Kenny is not booked.

It was understood that the Gale organization, managers of some of the country's outstanding theatrical acts, would appeal the decision.

3,000 Thrill to Duncan's Recital

Afro American
Baltimore Md
12-9-44

ST. PAUL, Minn. — A crowd of 3,000 persons acclaimed Todd Duncan, baritone, in a recital here last week as the singer held them in anything but a home-going mood. William Allen was his accompanist.

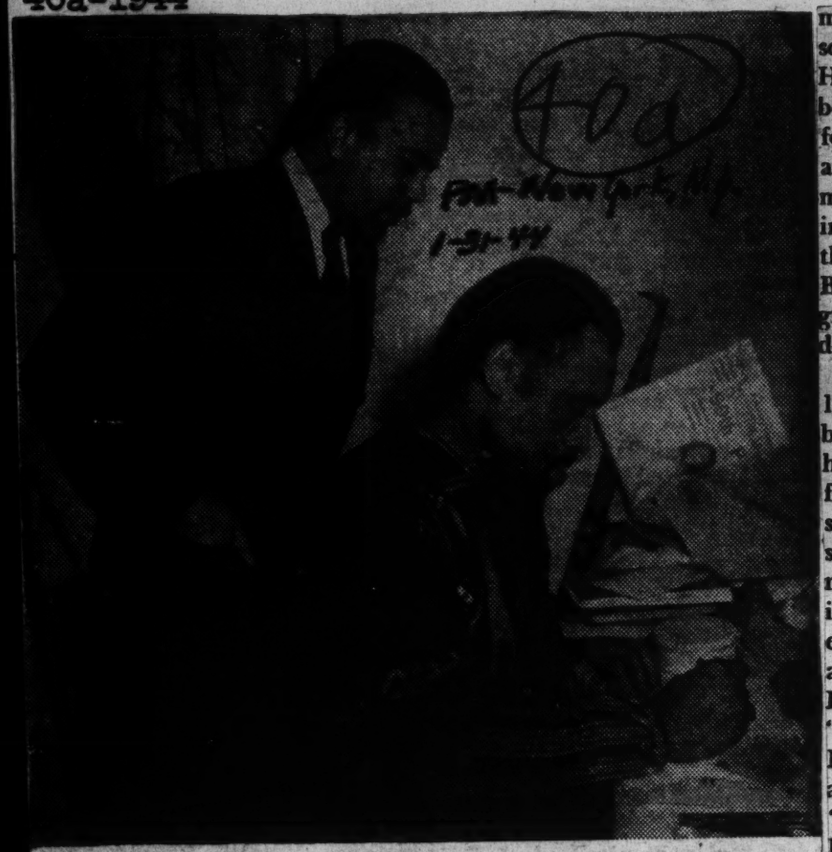
Mr. Duncan's program ranged from the sonorous formalities of Handel's (Sciopio and Floridante), the Seventeenth Century Italian, Degrenzi and works by Brahms and Schubert.

Also included were two spirituals, a number of favorites from his former starring vehicle, "Porgy and Bess" and "Ol' Man River" from Jerome Kern's "Showboat."

Frances Boardman, critic of the St. Paul Pioneer Press, said of him:

"Mr. Duncan is a distinguished recitalist, a singer secure in the best traditions of his art, including those that have to do with good taste an a sensitive rapprochement between him and his public."

40a-1944



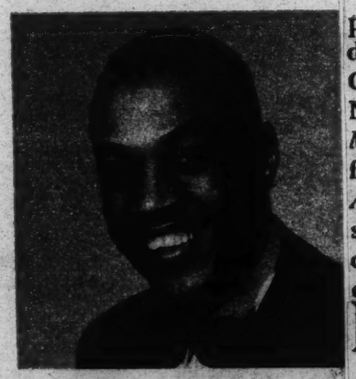
Kind Words: Backstage at the Shubert Theater, Paul Robeson, in costume for *Othello*, writes out a testimonial for Aubrey Pankey, young American baritone, who appears in a recital at Carnegie Hall tonight. In the testimonial, Robeson said Pankey was "a fine and sensitive singer of wide experience, an artist of whom America can be proud."

On Records . . .

BY CARLTON BROWN

"Pic" - N.Y. 4-25-44

REGULAR readers of this department, such as my wife Jane and the printer who sets it in type, will have noticed the high incidence here of praise for the Commodore Music Shop and Cafe Society—Uptown, Downtown, and the branch I am hoping they will establish in my lady's chamber. This comes about for no other reason than that these organizations—along with Nick's jam-and-gin mill in the Village and one or two of the other small record companies—are steadfast supporters of hot jazz.



EDDIE HEYWOOD

This premise is nicely parlayed in a new twelve-inch Commodore disc under Edmond Hall's name, "Downtown Cafe Society Boogie"—"Uptown Cafe Society Blues" *(C-1512)*, which unites Downtowners Vic Dickerson (tromb.) and Eddie Heywood (piano), with Uptowners Edmond Hall (clary), Emmett Berry (trump.), and Sidney Catlett (drums; and now on his own), plus Billy Taylor (CBS-NBC bass-man). The sides add up to a rousing affirmative answer to a question that some folks seem to be scratching their heads over: "Has jazz any future?" Folks, you can stop scratching. Here is modern group improvisation that stems beautifully from the great schools of the past and partakes of tomorrow's limitless promise. Here is a pianist with a bass as rock-solid as any of the pioneers of boogie-woogie, but more skilled and intricate, with an added genius for incisive excursions and breakdown cascadings in the treble that are technically and melodically amazing. Here is a trumpeter who makes you wonder why he is not already celebrated for his direct, imaginative open-horn playing. Here is Edmond Hall again, who, thanks to his frequent representation recently on Commodore and Blue Note records, is coming to be recognized as one of the few great masters of the clarinet. Here, too, is Vic Dickerson, whose low-down tone on trombone stands alone. In short, hear! hear!

I've been hearing about Lu Watters' Yerba Buena Jazz Band since 1941, when they made their first records for the Jazz Man label, but somehow I missed hearing the records until very recently. I'd heard that Watters and some other kids had formed a band in California that was dedicated to playing early jazz tunes in early jazz style, and I guess I had the preconception that the results would be similar to playing "Pickles" by the Original Memphis Five with a toenail paring for a needle. Well, I couldn't have been further wrong if I'd been Westbrook Pegler. I found it a surprisingly pleasant experience to listen to the six Yerba Buena discs which are currently available: "Black & White Rag"—"Maple Leaf Rag" *(J. M. 1)*, "Irish Black Bottom"—"Memphis Blues" *(J. M. 2)*, "Muskrat Ramble"—"Smokey Mokes" *(J. M. 3)*, "Riverside Blues"—"Cake Walking Babies" *(J. M. 5)*, "Come Back Sweet Papa"—"Tiger Rag" *(J. M. 6)*, and "Temptation Rag"—"Fidgety Feet" *(J. M. 7)*. My favorites are "Fidgety," "Tiger," "Muskrat," "Smokey," and "Irish B. B.," the hilarious amalgam of "Does Your Mother Come From Ireland" and "Black Bottom" that Louis Armstrong previously performed on a now justly prized collectors' item. The instrumentation of the band is in the classic early New Orleans tradition, and the group is faithful to the spirit of the best early ensemble style. But instead of aping an outmoded form, they have revivified it and made it exciting in entirely contemporary terms. To kids who have done their musical teething on the big, slick and stereotyped swing bands, the Lu Watters tempo may sound ricky-ticky and razz-ma-tazz; but such kids would do well to consider that the Yerba Buena boys are young, too, and accomplished musicians who could play well in a half-dozen styles, but have chosen this one because they love it.

The popular lists for these past weeks don't hold any items of particular interest. In the classical department, an item of great distinction is the first recording, by the San Francisco Symphony Orchestra under Pierre Monteux, of two of Debussy's "Images": No. 1, "Gigues," and No. 3, "Rondes de Printemps" *(Victor Alb. M/DM-954; two 12-in.)*. The longer "Iberia" movement, omitted from this set, has been available separately for some time *(Victor Alb. M/DM-460)*; now these two welcome additions round out the series in brilliant style. There is a striking modernity about these compositions, and their faithful performance, that particularly recommends them to those who have found the classic idiom sombre.

NEGRO SPIRITUALS REQUIEM FOR COBB

Times-New York, N.Y. 3-14-44

Music Beloved by Kentucky Humorist, Author Played at Simple Service Here

Brevity and simplicity marked a private funeral service here yesterday for Irvin S. Cobb, carrying out to the letter the wishes of the noted author and humorist, who died last Friday.

At the front of a small room on the second floor of the undertaking establishment of Walter H. Williams, 152 East Seventy-fourth Street, an urn containing the ashes of the humorist rested on a low stand, hidden by a floral bank of red roses; dogwood blossoms formed the background.

Members of his family and sixty intimate friends attended. At 4:20 P. M. the distant sound of organ music came into the several rooms into which the mourners had been directed. Harry Gilbert, organist of the Fifth Avenue Presbyterian Church, softly played two choruses of the Negro spiritual, "Swing Low, Sweet Chariot."

Stevenson Verse Read

The Rev. Dr. John Sutherland Bonnell, pastor of the church, read the first verse of Robert Louis Stevenson's "Home Is the Hunter" and then recited the Twenty-third Psalm, being joined in the latter by a number of those gathered to pay tribute to Mr. Cobb. All in the assemblage then bowed their heads and Dr. Bonnell recited the Lord's Prayer.

There followed a brief period of silence. Once more the strains of the organ were heard in another of Mr. Cobb's favorite spirituals, "Deep River."

Dr. Bonnell closed the service with this benediction:

"Now, unto God's gracious mercy and protection we commit you. The Lord bless you and keep you; the Lord make His face shine upon you and be gracious unto you; the Lord lift up His countenance upon you and give you peace—in your going out and your coming in; in your rising up and your lying down; in your laughter and your tears, till you come, at last, to stand before Him in that day to which there is no sunset and no dawn." 3-14-44

Mrs. Howland Attends

Besides the writer's widow, Mrs. Laura Spencer Baker Cobb, other members of the family attending were his sister, Mrs. Hewitt Howland, and Mrs. Cobb's sister, Mrs. Betty Blum. Mr. Cobb's daughter, Mrs. Elizabeth Cobb Rogers, and two grandchildren, Mrs. Gregory Bautzer and Irving Cobb Brody of California, were unable to attend.

Among Mr. Cobb's old friends and associates present were Thomas J. Watson, Grantland Rice, Maj. Edward Bowes, Harry Hirshfield, Rube Goldberg, Edward Johnson, Fred Stone, Roland Young, Frank Crowninshield, Percy Johnson, Fannie Hurst and Herbert L. Satterlee.

Mr. Rise said, after the service, that the ashes would be removed in about three weeks to Paducah, Ky., for burial at the foot of a dogwood tree, as Mr. Cobb had requested.

RODZINSKI OFFERS W. G. STILL'S MUSIC

Times-New York, N.Y. 1-7-45

Memorial to Negro Soldiers Played at Carnegie Hall—Miss Posselt Heard

By OLIN DOWNES

New works placed by Dr. Rodzinski on the program of the New York Philharmonic-Symphony Orchestra's concert last night in Carnegie Hall were William Grant Still's "In Memoriam: The Colored Soldiers Who Died for Democracy," and the concerto of Vladimir Dukelsky for violin and orchestra, which Ruth Posselt played superbly. Familiar scores, which never-theless communicated great pleasure, were Dvorak's "New World" Symphony, performed just a little more than fifty years after its own race that make part of the combination with a second lyrical melody of the "spiritual" type, and this with simplicity and feeling, without affectation or attitudizing in the music. The emotional and sincere character of this simple elegiac piece was also of some relation to the "New World Symphony," based partly upon Negro melodic lore, which it preceded.

This symphony of Dvorak, wholly inspired and full of romantic beauty, remains the greatest yet produced by America, though its

Semi-Barbaric Notes

Still's score of the fighting units of the present war preludes with a few notes of barbaric chant, first hinted at the first American soldier to be killed in the present war from his Negro soldier, and "to the colored soldiers all over the world, who was a Negro under our flag and the sincere of the countries allied with elegiac piece was also of some re-lation to the "New World Sym-phony," based partly upon Negro melodic lore, which it preceded.

This symphony of Dvorak, wholly inspired and full of romantic beauty, remains the greatest yet produced by America, though its

composer was a simple and homesick Czech. Our intellectuals may condescend to this very popular scope. When it is played as effectively as last night, and by an orchestra which in technical and tonal respects is rising Phoenix-fashion from the lackadaisicalness and general inferiority of its former state, the symphony is an important experience and an immortal tribute to America, well remembered on its fiftieth anniversary.

A First Performance

Then Miss Posselt, whose mastery as a violinist grows from year to year, elected to give the first performance in New York of Mr. Dukelsky's concerto. It would be a pleasure to say that in so doing she revealed a new score of significance and value. Unfortunately she triumphed not because but in spite of the marked inferiority of tedious and labored music. Her tone is richer and has more color and individuality than ever before. Her technic is astonishing, and her intonation in octaves, or double stops, as in simple cantilena, one of its finest attributes. She was called back repeatedly to the stage and at last she brought Mr. Dukelsky with her. 1-7-44

The "Fire Bird" suite, which includes the dance of the Firebird, the roundelay of the princesses, the dance of Kostchei, the lullaby and finale, was a further revelation of the rapidly increasing prowess and artistic quality of the orchestra. Dr. Rodzinski, barring perhaps the introduction, was especially fortunate in its interpretation. And again the sheer poetry and tenderness of this legendary music and its jeweled orchestration captivated the listeners.

Harry Burleigh's 50th

TIME - Chicago, Ill.

After years of selling newspapers or swabbing decks on Great Lakes steamers, Harry Burleigh got a good job—as baritone soloist with the choir of Manhattan's big, downtown St. George's Episcopal Church. That was in 1894, when he was 28. He was still there, at the age of 78, last week. He had become world famed as the composer of some 300 songs and sacred anthems and as the greatest of all arrangers of Negro spirituals. 2-14-44

White-haired Henry Thacker Burleigh put on a white tie and tails and stood affably in St. George's parish house while admirers thronged around in celebration of his 50th anniversary. A delegation of Negroes and whites had come all the way from his native Erie. The Erie Club of New York sent him a silver-banded cane. Fellow parishioners presented a $1,500 check. New York's Bishop William T. Manning made a speech. The choir broke into Burleigh's deft, contrapuntal choral ode, *Ethiopia's Paean of Exaltation.* In a baritone that was still vibrant, Harry Burleigh himself sang *Go Down Moses.*

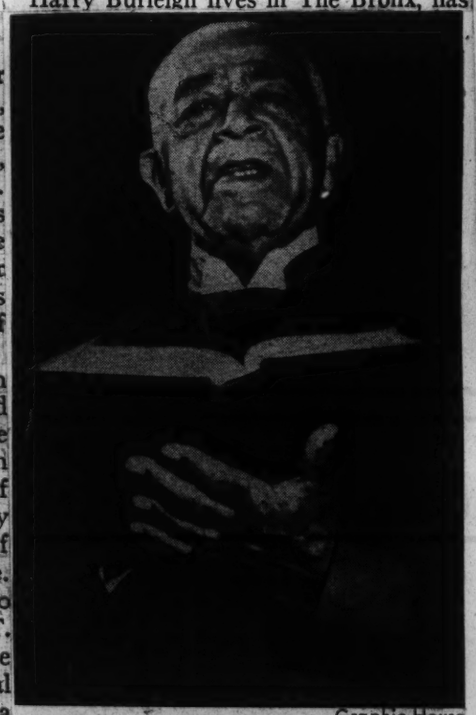
Deep River. Harry Burleigh has composed or arranged (from folk music) some 50 spirituals, of which the most famous is his arrangement of *Deep River.* They have a deceptive artlessness which conceals the most careful workmanship. Burleigh is one of the most learned and technically able Negro composers in history. 2-14-44

Burleigh's mother put herself through college, expecting to become a school teacher. Turned down because of her color, she became the housemaid of a wealthy Erie music lover. Between jobs as a houseboy, newsboy, lamplighter, etc., young Harry attended Erie concerts.

When he went to Manhattan in 1892, he had as assets a rich baritone and a modest training in the rudiments of music. He got a scholarship at the National Conservatory of Music, where he studied under the late great Antonin Dvorak. Burleigh's singing of spirituals was Dvorak's chief spur toward the *New World Symphony.* Burleigh won his St. George's post against 59 other applicants, all white. The deciding vote was cast by the church's senior warden, J. P. Morgan the elder. Morgan later arranged to have Burleigh sing before Edward VII of Britain. When the financier died, Burleigh fulfilled his last request by singing *Calvary* at his funeral.

The Palms. Burleigh learned to sing in Hebrew, Latin, Italian, French and German. For 25 years he sang not only in St. George's but also in the choir of Manhattan's best known synagogue, Temple Emanu-El. But his first loyalty has always been to St. George's, and he is a devout Episcopalian. This Lent he hopes to give his 50th rendition of Fauré's *The Palms.*

Harry Burleigh lives in The Bronx, has been separated from his wife for some 25 years. Their son is Major Alston Waters Burleigh, U.S.A., and there is also a grandson in the Army. Harry Burleigh has had the means to help many younger Negro musicians, including Marian Anderson, who sang on one of his programs when she was publicly unknown. He views social problems with a conservative eye, believing that the Negro should advance himself through individual effort rather than political action. A musician of classical training, he is not at all interested in jazz. His hobby: detective stories. His favorite author: Conan Doyle.



Graphic House

HARRY BURLEIGH
J. P. Morgan voted for him.

30,000 Flutists

TIME - Chicago, Ill.

Flute playing is bad for the morals of the people.—Aristotle. 1-3-44

You ask me what is worse than a flute? Two flutes!—Luigi Cherubini.

I'll have no flutes in my music.—James (Schnozzola) Durante.

A living reproach to Aristotle, Cherubini and Schnozzola is the Flute Club of New York. For 24 solid years, ever since the bearded, quizzical French flutist Georges Barrère founded it, the sodality has met regularly for the sole purpose of discussing, playing and listening to the flute. A few years ago the club erected a flutistic milestone by presenting the U.S. première of Henry Brandt's *Concerto for Flute with an Orchestra of Ten Flutes.*

Last week the Flute Club held its regular monthly meeting in Manhattan's new City Center of Music and Drama. Some 100 flutists and their friends wandered about the auditorium, filling the air with a high-pitched and rarefied din. On a platform at a piano, Mrs. John Wummer, wife of the New York Philharmonic's first flutist, served accompaniments to those who wanted them, as a hostess might serve *canapés.* Near the door stood one of the club's nonflutist members, one Edwin Rosenblum of Brooklyn, who loathes the flute but cannot resist the morbid spectacle of an army of flutists pilliwinking away at once.

THE ZANZIBAR'S SOCARRAS
The problem is not to play it . . .

Eileen Darby-Graphic House, International

THE FLUTE CLUB'S BARRÈRE
. . . but to play it well.

There are some 30,000 professional flutists in the U.S., and nobody knows how many amateurs. Their profusion is due in part to the fact that the flute is the easiest of all wind instruments to play, and in part to the untiring evangelism of the Flute Club's founder and president, 67-year-old Georges Barrère. Flutist Barrère, one of the few surviving devotees of the gaiter, the Prince Albert and the imperial beard, was brought to the U.S. by Walter Damrosch in 1905. Son of a Bordeaux grocer and alumnus of Paris' Folies-Bergère orchestra, he barnstormed every state in the Union with an organization known as the Barrère Little Symphony.

How Can They Do It? The most harrowing problem which confronts flutists is not how to play the flute (which is easy), but how to play it well (which is not). Of the thousands of U.S. professionals and amateurs, nearly all are admittedly terrible. Their difficulties arise from the nature of the flute. Except under the most expert control, its tones have a whistling, flatulent quality which even a flutist's best friends pass over in discreet silence. Its lower tones tend toward the hoot. When it is played loudly it goes sharp, when softly, flat. Only the greatest virtuosos can play it in tune. 1-3-44

Nevertheless, from the age of Cleopatra's father, Ptolemy Auletes, down to that of Communist Earl Browder (who used to flute away his time in Leavenworth Prison), many men have been unable to leave the instrument alone. The flute has claimed, among others, Frederick the Great, Henry VIII, George III, George Washington, Oliver Goldsmith, Jean Jacques Rousseau, Benvenuto Cellini, and composer Hector Berlioz. U.S. Composer Stephen Foster could not play anything else. Charles G. Dawes and George Bernard Shaw are both amateurs. 1-3-44

Today, the flute has a few master exponents. Among those who do not belong to the Flute Club are Wayman Carver, a brilliant hot flutist who has played with some of the best Negro jazz bands, and Alberto Socarras, also a spirited syncopator, whose rumba band was last week at Broadway's Café Zanzibar. The finest legitimate flutist in the U.S. is William Kincaid, a courtly, silver-haired, Honolulu-raised native of Minneapolis, whose abilities ornament the Philadelphia Orchestra. Like all great flutists, Kincaid has a chest like a bellows. He developed it while a child, swimming at Hawaiian beaches with his friend Duke Kahanamoku.

PROGRAM BY PANKEY AT CARNEGIE HALL

Times - New York, N.Y.

Negro Baritone Is Heard in a Widely Varied Recital

2-2-44

Aubrey Pankey, Negro baritone, gave a widely varied program at Carnegie Hall last night under the auspices of the National Negro Congress before a good-sized audience, which was enthusiastic in its response. Opening with Beethoven's "Adelaide" and "Neue Liebe, Neues Leben," Mr. Pankey continued the first portion of the program with a Schubert group, which was followed by numbers by Rachmaninoff, Thomas Dunhill and Frank Bridge. The second part of the program consisted of a group of Brazilian and Argentine songs by Gallet, Carlos Guastavino and Villa-Lobos and a group of Negro spirituals and folk songs.

Mr. Pankey sang with musicianship, taste and reserve throughout the evening. He was especially happy in music of an almost mystical, lyrical nature, such as "Se Equivoco la Paloma," by Guastavino; the Red Army marching song, "Cavalry of the Steppes," by L. Klepper, known also as "Meadow Land," which was given as an encore at the end of the first part of the list, and some of the spirituals. The singing of "Heaven," arranged by H. T. Burleigh, was particularly notable, being accomplished with a lovely voice throughout and with exquisite rhythm, perfect diction and unusual sensitiveness. 2-2-44

For the rest, Mr. Pankey's voice was too light and its production was faulty, with a throatiness and unsure intonation in the heavier numbers. He gave generally the impression of a finished musicianship and an intellectual grasp of his art that his voice and his technique were inadequate to encompass.

Otto Herz played unusually fine accompaniments at the piano.

R. L.

HERE TO YONDER

Chicago Ultima

BY LANGSTON HUGHES

Chicago Defender

5-13-44

Race Leaders And Jazz

I AM RIDING in the observation car of the Overland Limited looking out at the snow white mountains of Nevada and reading a little magazine called JAZZ from England and thinking about race leaders and how we have some very great race leaders who have never uttered a word about any Negro Problem in public but who just play piano or blow a horn and are marvellous at it and thus create more interracial good will than any twenty of the assorted gentlemen recognized by the Rosenwald Fund as race leaders.

Langston Hughes

Not that I have anything against recognized race leaders. They are O. K. as far as they go. But they do not go as far in space as Mr. Duke Ellington or Mr. Louis Armstrong or Mr. W. C. Handy. These latter named gentlemen go all around the world. In fact, they have the world wrapped up in their music. In other words, in a jug! And the stopper is in their hand!

I do not know why Negro writers have been so backward in writing about popular music and musicians. There are several excellent books by white writers largely devoted to analyzing, describing, and praising Negro music and its interpreters. But I know of no book by a Negro writer. There are several white magazines, a large portion of whose pages are devoted to extolling the ecstasies of Negro jazz, blues, and swing as expressed through our performers and composers. But I know of no such Negro magazines.

Even the Negro newspapers use little material about our sepia greats of the popular music world, except for routine publicity stories. The only regular columnist on a major Negro newspaper writing with enthusiasm occasionally about our jazz leaders is not a Negro at all—but Hayakawa!

Jazz Around The World

IN MADRID while I was there during the months when Franco's artillery shelled the city every day, the phonograph records most popular at the club where I lived were those of Duke, Louis and Cab. Jazz — Negro jazz — helped folks forget the shells, the bombs, and the hunger, helped soothe war-frayed nerves. In Tokio when I was there, the St. Louis Blues was a very popular number on Japanese juke boxes. From Paris to Shanghai folks inquired about the health of Louis Armstrong when it was rumored a few years ago that he was ill. Thus our music circles the earth.

People all around the world who never heard of Walter White or William Pickens or Mary McLeod Bethune, have not only heard of Duke—but have heard **him**, via radio and records. His music, like that of Cab's, the Count's, of Louis' has created good will for the Negro—and for America—from pole to pole and equator-around. These gentlemen are race leaders with a big R—although their medium is neither oratorical nor classical. It is simply music from the heart of a people to the heart of the world.

Big Little Magazine—"Jazz"

THIS LITTLE magazine, JAZZ, that I started to mention—it has only ten or twelve pages. But it contains some of the most interesting writing on the art of jazz that I have ever read. The bulk of this writing, but not all, is concerned with Negro jazz and its recordings—with Armstrong, Ellington, Bechet, Waller. The entire issue for March, 1944 — an enlarged issue of thirty pages — is devoted to praise and appraisal of the late great Jelly Roll Morton.

5-13-44

In other issues I find an excellent article on the Detroit riots. (Background for blues, I reckon.) And there are poems to Billie Holliday, Cootie Williams, and the West End Blues:

> **. . . the trumpet gathers all**
> **The threads into one shining rope**
> **And finds with superb mastery**
> **Philosophy transcending hope.**

If anybody wants to know more about JAZZ, it is published in England at 140 Neasden Lane, Neasden, N. W. 10. It cost one shilling a copy. Folks like Art Hodes, Kaiser Marshall, and Nancy Cunard write for it. It began as the Bulletin of the Jazz Sociological Society for Students of Hot Music. But apparently now it is published for everybody.

Chicago, Illinois

I wish the National Association for the Advancement of Colored People would publish a lively little magazine like JAZZ, with articles on the Problem woven in. I bet it would sell better than THE CRISIS, and would help put a lot more interracially unhipped people hip to the non-musical nuances of the Problem. (Example — look what Billie Holliday did with her recording of STRANGE FRUIT, a great anti-lynching song.)

At any rate, I wish the Race would pay a little more tribute in print to our race leaders in music who don't make speeches, but man, how they can play! Like the Pied Piper, they have their following, and they draw no color line.

Negro Opera Company Scores In New York

Journal + Guide — Norfolk, Va.

4-5-44

By CARL DITON

NEW YORK—(ANP)—When an estimated 12,000 people (largely Negro at that) turn out amidst rain to a genuine performance of grand opera by a Negro opera company, that fact alone speaks volumes against the prevalent idea that the black race cannot support its own enterprises in a big way.

For that is precisely what happened here Wednesday night in the renowned Madison Square Garden at a performance of Verdi's "La Traviata" by the now well-known National Negro Opera Company, founded and directed by Mary Cardwell Dawson, one of the past presidents of the National Association of Negro musicians.

The opera is founded upon "La Dame Aux Camelias" by the younger Dumas, familiar to the dramatic stage as "Camille."

Lillian Evanti, never naturally opulent of voice, easily places herself well-nigh at the top of Negro operatic actresses. She made an extremely fine impression in the aria: "Ah, fors o lui." Joseph Lipscomb, as Alfred, singing almost perpetually a trifle under pitch, gave a romantic and passionate interpretation to his role.

William Franklin, kindly loaned from "Porgy and Bess," which is now playing at Mayor LaGuardia's Music Center, literally triumphed in baritone richness and resonance with the singing of "Di Provenza il Mar," and adaptation of von Weber's so-called "Last Waltz." 4-8-44

Minto Cato revealed at once her considerable at-homeness on the stage. Lillian Smith, an out-and-out novice, sang Annina and disclosed a natural, operatic contralto voice of which any race could be proud.

VAJDA TRANSLATION

The entire production was in four acts and in English and was directed by a veritable little Titan, Frederick Vajda, to whom, together with his competent and talented wife, Silita Haley, may be credited the unbelievable additional task of achieving the translation from Italian, the choral training and the staging.

And few perhaps knew that a Negro, having reached the proper grade, was playing in the opera symphony orchestra; the local Gertrude Martin, violinist, perhaps the most seasoned of our Negro female instrumental artists.

Costume, make-up, and lighting were most attractive, the whole production assuming more or less a triumph, for those who contributed to the success were almost exclusively eight-hour daily workers giving their evenings to rehearsals. 4-8-44

The audience was signally honored by the presence of Theodore Drury who for years in his presentations of "Carmen" and "Aida" laid the foundation for the more modern and complex technique of Mary Cardwell Dawson, who if we pause to think, is the most significant woman producer since the days of music-scholarship giving, E. Azalia Hackley.

Don De Leighbur, writing for Continental Features, declared:

"The National Negro Opera Company, operating, as it might be said, on a shoe-string, showed the way that Negroes can credibly perform opera. It is now logical that the company be presented next season by the Metropolitan. Already there is an effort being made to present it outdoors this summer. 4-8-44

"While 'La Traviata' is based on the play 'La Dame Aux Camelias' by the famous French Negro, Alexander Dumas, Mrs. Dawson's aim is to create enough interest in this form of musical culture so that young Negro composers will be encouraged to go ahead and write operas from Negro life confident that such work will be presented by Negro opera companies.

"In addition, the 'La Traviata' of last Wednesday night opened the way for more Negroes to continue their study of classical music, both instrumental and vocal since a goal has already been presented."

Original Burleigh Tunes Sung at St. George's

Afro-American Baltimore

NEW YORK—Nearly 2,000 persons attended the twenty-first annual services of colored spirituals here Sunday at St. George's Protestant Episcopal Church, sponsored by George W. Kemmer, organist and choirmaster. 5-20-44

The program was solely devoted to arrangements and compositions by Harry T. Burleigh, baritone soloist at the church for 50 years.

Sensation of the Season

Afro American—Baltimore, Md.

ALBERTA HUNTER, international singing star, who was acclaimed "the season's most sensational supper club performer" after her opening night performance at the swank Paris Qui Chante on West Forty-eighth Street in N.Y.C. She recently concluded a long and successful engagement at Garrick's Lounge.

MGM's "Shoe Shine Boy" Now Shining with Marines

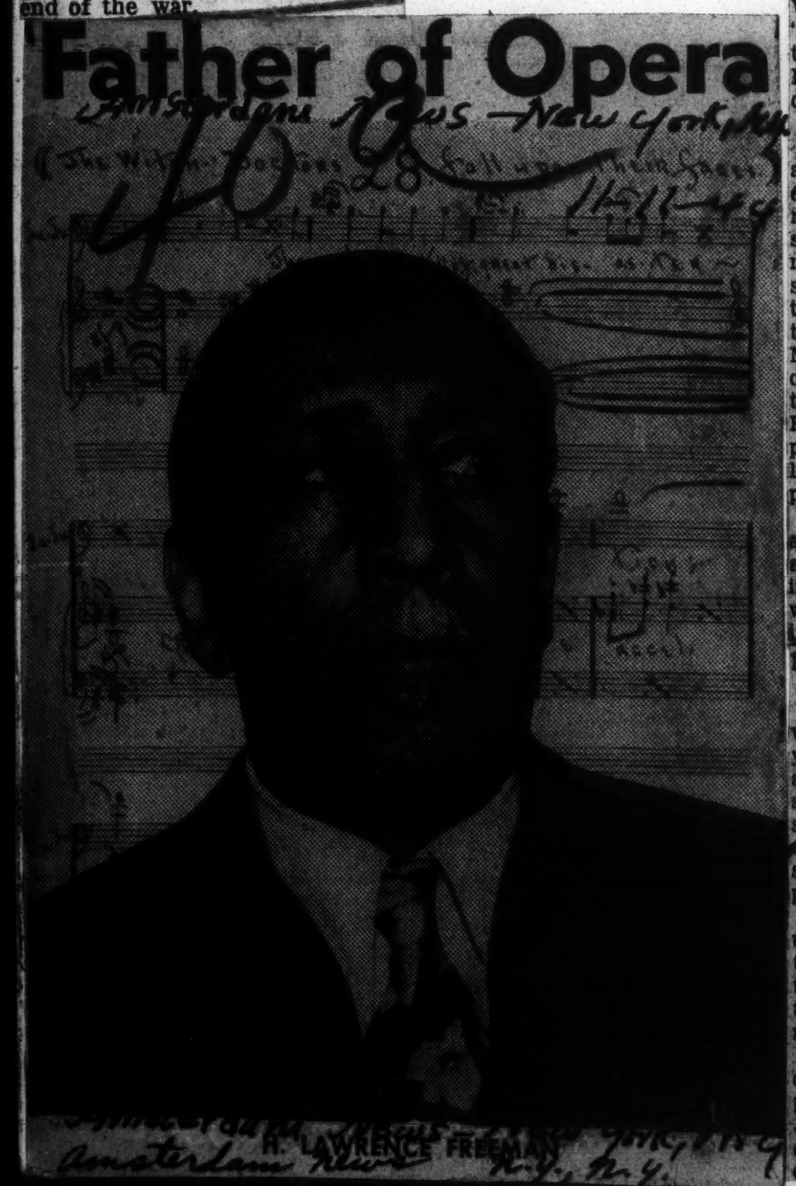
CAMP LEJEUNE, N.C. — Pvt. Melvin C. Bryant of 800 W. Walker Street, Denison, Tex., former singing bus boy in a Los Angeles cafeteria, then the leading actor in the Metro-Goldwyn-Mayer movie, "Shoe Shine Boy," is now training with the Marines at the training center at Montford Point.

Pvt. Bryant

A baritone, Bryant is maintaining his interest in music since joining the corps here, having chosen this branch of the service upon his induction into the armed forces.

He is a vocalist with the Montford Point orchestra and the drum major for the Montford Point band. Reporting for duty here after finishing "Shoe Shine Boy," he signed a contract to work for MGM Studios after the end of the war.

'Father of Opera'



H. LAWRENCE FREEMAN

By NORA HOLT

On reading the history of "American Opera and Its Composers" by Edward Ellsworth Hipsher, (at one time assistant editor of the "Etude") published in 1927, the name of Harry Lawrence Freeman is listed alphabetically as "a composer of twelve operas and a tetralogy begun." Since then Mr. Freeman has augmented this number by six, making a total of eighteen operas to date.

Composed Operas at Eighteen

In the year of our Lord 1893, also chronicled as the year of the fabulous Chicago World's Fair, a lad of eighteen years wrote, produced and directed his first opera, "The Martyr," in Denver, Colo., followed by a hearing in Chicago in October. Young Freeman had studied music in his home town of Cleveland, but harmony and notation were self-taught, and when his opera was produced in his home city, Johann Beck, founder of the Cleveland Symphony, was interested in the young man and his first serious instructions began.

Vast Amount of Work

The work entailed in the writing of 18 operas is stupendous, and almost unbelievable. Of the 118 composers listed in Hipsher's history none approach the amount of work done by Mr. Freeman. Reviewing the 18 operas, eight are orchestrated and ready for production, and 10 are in vocal form. Four are set in a tetralogy and there are also two complete symphonies; an operetta, "The Wolf," for 100 children; a cantata, "My Son," for four male voices, taken from the third chapter of Proverbs, and some 40 songs in classic form.

Staggering Figures

An estimate of the singing time and number of pages of scores present staggering figures. Eight operas running two to three hours represent an average of over thirty hours, nearly a day. This does not include six unfinished operas (not orchestrated). The tetralogy is arranged to run for four hours each. All of Mr. Freeman's compositions are orchestrated and notated by him. The tetralogy contains 2150 pages; Leah Kleschna, adapted from the Smith play made famous by George Arliss and Katherine Fisk, some 800 pages and an average of 200 to 300 pages to the other works, finished and unfinished, brings the total to about 6,000 pages of manuscript, not including symphonies and smaller works. All of these he has written in his own hand, done with meticulous detail and painstaking care.

Evaluating His Compositions

Whether these operas and other works, covering more than fifty years of labor and creative genius, are great is difficult to say. In his scores are found impressive passages of delicately dreamed melodies, contrasted by cacaphonous sounds of maddened drums and primitive intervals.

Mr. Freeman has often produced under limited circumstances, and at times distances have been too long to have the public familiar with them, although there have been any number of successful performances.

The musical world has on various occasions acclaimed him as approaching the greatness of Wagner. Johann Beck said, "He has the same qualities that make Wagner great." Others who considered him unparalleled were the late Otto Kahn and Albert Stoessel.

He also won the Harmon Gold Medal Award for being the first Negro to compose and produce a grand opera in America. Mr. Freeman is in his mid-years, but retains boundless enthusiasm in music and faith that his works will be heard and recognized not only by his race, but by the world.

Todd Duncan's Acclaim Equal to That of Caruso

SEATTLE, Wash. — Todd Duncan, baritone, could not ask more from audiences or critics, if he were Caruso—so well have these audiences accepted his humble efforts as a concert artist.

Appearing here March 28 at the University of Washington, before 4,000 persons, Mr. Duncan not only received a thrilling experience, but it is doubtful that he ever has sung better.

From his beginning number, Handel's "Laschia Ch'io Pianga," from "Rinaldo," to his last encore, the spiritual, "Every Time I Feel the Spirit," he had the big crowd lapping up the gorgeous tones. His lieder and French numbers sold as well.

Lauded by Critic

A Seattle music critic had this to say concerning Mr. Duncan's singing and stage demeanor:

"Besides that glorious voice of his, one which can project the deepest or tenderest emotions, he has charm and ingratiating poise that can hardly be equaled. Todd Duncan is one of the most personable concert artists of today.

"To hear him do so brilliantly as Porgy and sing Faust's aria, "Avan de Quitter Ces Lieux," makes one realize what he would be for grand opera.

June McMechen Lauded

"To add variety, Mr. Duncan has an assisting artist, Miss June McMechen, talented Baltimore, Md., soprano, to appear with him in songs from 'Porgy and Bess.' And, believe me, those numbers really had the crowd beating for more.

"At the piano was William Allen, a feature in himself. He plays with so much intelligence and finesse."

Mr. Duncan will finish his present concert tour April 18 in North Carolina. On the 20th, he and Mrs. Duncan will fly to California, where he will sing six weeks in the light opera season in Los Angeles and San Francisco, hoping to arrive back in their Washington, D.C., home around June 17.

Friends Fete 'Father Of Blues' At Banquet

planned previously t
year, in honor of Mr.
tieth birthday, but two
the affair he was in-
l, and the dinner was

2-2-44

embers of the dinner
re Mrs. Fannie Robin-
f. Handy, Dick Camp-
dessa. Warren Morse,
Mrs. Geraldyn Dis-
mond Holland, Har-
berts Pryme, Rosetta
Irving Williams.

Serving as membe
committee were Mr
son, Charles M. Har
bell, Mrs. Odessa
Idella Kohle, Mrs.
mond Holland, Har
berts Pryme, Rosetta LeNoire and
Irving Williams.

The sincere compliments and bou-
d on the dais with Mr. Handy were
quets which are usually withheld
judge Jonah Goldstein, Commis-
from a man while he lives were
ioner Paul Moss, Leigh Whipper,
given last Sunday in abundance to
Harry Hershfield, Joe Laurie, Jr.,
great artist and composer, William
Dave Ellman, Elmer A. Carter and
Christopher Handy, famed composer
Gene Buck, all of whom eulogized
of the St. Louis Beale Street and
he guest of honor. Present also on
Memphis Blues was at that time
he dais were Mrs. Fannie E. Rob-
honored at a birthday testimonial
nson, chairman of the dinner com-
dinner at the Grand Street Boys'
mittee, Mrs. Irene Jurix, Robert
Association, under the sponsorship
Church, the Rev. Adam Clayton
of the Negro Actors' Guild, which
Powell, chaplain of the Guild; Hon-
is trea
rable Lester A. Walton, Henry
More t
Draft, Marc Connelly and Rabbi
200 guests listened to
the songs which have made Mr.
Bernard Birstein, who gave the clos-
Handy famous the world over, sung
ng prayer.
by the beginning of the affair by a
Presented as gifts from thos
o of old friends of the composer.
present was a set of matched, in
During each course of the meal one
tailed luggage, including a portfoli
his songs was played as a key-
for his music. A money clip with
note with song-writer Lucky Robert
the first two bars of the St. Louis
at the piano.
Blues making the clip was a present
Alan Corelli, executive secretary o
from the Negro Actors' Guild.
heatre authority and one of the
The testimonial, which was one
founders of the Negro Actors' Guild,
of the most impressive ever held in
ted as master of ceremonies. Seat

40a-1944

On Discs:

PM — New York, N.Y.

America Sings for Asch

9-19-44

In a small studio in the West Forties, on a block crowded with one-night-stand hotels, Sholem Asch's son, Moe, works at gathering the music of America—her cowboy songs and slavery songs and jazz songs and dust bowl songs and union hall songs. Moe, an electrical engineer, started this project in 1940 because he believed that America's great store of folk music had to be preserved in a systematic fashion lest it die with the people who sang it.

Today his recording company has put on discs an invaluable collection of "common folks" music,

Josh White

interpreted by artists who have grown up not merely with the rhythms of the music they perform, but with the social traditions inherent in it. These artists include Josh White, who, as a boy in South Carolina, worked part time as a "leader arounder" for a blind man; Woody Guthrie, who traveled along Highway 66 with his neighbors from the Oklahoma dust bowl; Huddie Ledbetter, better known as Leadbelly; and Burl Ives, who, at 12, was a favorite evangelist singer in Jasper County, Ill.

9-19-44

Asch believes that his recording company is unique in that no one dictates to the artist what he shall do. Recently Guthrie and Cisco Houston, Bess Lomax, Sonny Terry and Pete Seeger gathered in one of Asch's recording rooms and began singing to each other. Guthrie would do a ballad, and Bess Lomax would say, "Oh yes, that reminds *me* of one," and Cisco Houston would follow her with one he remembered. This group recorded 132 master records—"spirituals, hymns, anything that people sing"—from which six have been culled for a forthcoming album.

Both Guthrie and Houston, incidentally, are now in the Merchant Marine.

9-19-44

Asch cautions against the notion that folk music comes solely from the past. We today, he says, are producing folk music in war ballads, blues songs and union chants. In col-

Woody Guthrie

laboration with the United Automobile Workers (CIO) and the Political Action Committee, Asch has produced records about the war and home-front problems, and he is now planning an album giving musical expression to the CIO's ideas on how life should be when Johnny comes marching home.

Here are a few of Asch Recording Company's recent albums—union members whose organizations distribute records may obtain them at a discount:

THE BLUES. $5. Josh White is very fine in *Careless Love* and also in *T. B. Blues,* which illustrates nicely the repetitive word and rhythm pattern inherent in most blues:

9-19-44

Too late, too late, too late, too
late, too late,
It's too late, too late, too late,
too late, too late—
I'm on my way to Denver,
God knows I can't hesitate.

Mary Lou Williams, Nora Lee King, Woody Guthrie, Cisco Houston and Sonny Terry, the blind harmonica player, also contribute to this album, and there's a blues shouter named Champion Jack Dupree who complains that his girl is even "too evil to cry" while he assails a piano as though it were somehow responsible. David Stone Martin has designed an attractive album cover.

9-19-44

SONGS BY LEADBELLY. $2.75. Certain technical deficiencies—blurred tones, unclear voice reproduction—mar this album, but Leadbelly's unique talent for blues emerges nevertheless. The songs are rough, plaintive, joyful and moving, and Sonny Terry's harmonica wails eloquently in accompaniment.

MARY LOU WILLIAMS. $3.50. Three solos by this fine pianist and three numbers with a five-piece unit make up an album that suggests attractively that the players had a very good time working together.

BURL IVES. $2.75. The best of "The Wayfaring Stranger's" music collected into a first-rate album. Included are the delicate and poignant *Black Is the Color of My Truelove's Hair* and *The Foggy, Foggy Dew,* as well as the livelier *Blue Tail Fly* and *The Sow Took the Measles.*

9-19-44

COUNTRY DANCES. $2.75. Squares and reels called by Tiny Clark. An accompanying pamphlet tries to make clear just how the dances are done.

SONGS FOR VICTORY. $2.75. Josh White does *Jim Crow* and Woody Guthrie and Cisco Houston join together in *Sally Don't You Grieve,* with the rest of the album given over to straightforward renditions of *Hold the Fort, We Shall Not Be Moved* and others by a group called the Union Boys who even get a song out of *UAW-CIO.*

—SEYMOUR PECK

La Traviata Sung by Negro Cast

World-Telegram 9-13-44 — New York, N.Y.

By ROBERT BAGAR.

A cast of Negro Verdians labored enthusiastically in the cause of La Traviata at Carnegie Hall last evening. The opera, given in an English translation made by Fredericka Vajda, drew a sizable audience, which was no less enthusiastic than the performers.

The group is known as the American Negro Opera Company, whose general manager is Si Lita Haley. Mr. Vajda, in addition to translating the perennial work, also staged and conducted it. His efforts were professional in each of these aspects, and his conducting was particularly competent. Mr. Vajda, be it known was formerly associated with the august Metropolitan, which may or may not account for his authoritative traversal of the score.

While one found sincerity and unremitting endeavor going hand in hand during the presentation there could be no overlooking the fact that the singing was a bit removed from the ideal. All the artists, however, seemed to sense the import, the drama, the style of the music. They were especially effective in the rhythmic sequences.

9-13-44

Gayla Glenn, as the father, disclosed the most nearly suitable voice. Bertha Baker sang the Violetta, Oscar Griffin the Alfred, Alberta Jackson the Flora.

The scenery aimed at suggesting the opera's locales and no more. The costumes were sufficient unto the purposes of the evening. There was good solid singing by the chorus. The capable ANOC Ballet, whose choreographer is Adele Badroghy, featured David Lear as solo dancer.

'PORGY' GOING OVERSEAS

Times — New York, N.Y.

USO Recruits Company of 16 to Present Gershwin Operetta

9-14-44

The United Service Organizations-Camp Shows, devoted to supplying entertainment to our fighting men, announces the formation of the largest musical show to date, "Porgy and Bess," for overseas presentation. The George and Ira Gershwin-Dubose Heyward operetta will employ sixteen players. John Garth (Porgy), Frances Brock (Bess), Bobby Johnson (Sportin' Life), William Veasey (Crown) and Eloise Uggams (Serena) head the company.

Eva Jessye is musical supervisor of the production, which Dick Campbell is staging. Paul Morrison has designed the scenery and Pat Montgomery the costumes. The unit will give a preview performance tonight for the personnel stationed at Mitchel Field, L. I.

Other Broadway offerings scheduled to tour the so-called "fox-hole circuit" are Noel Coward's "Blithe Spirit," with Peggy Wood and Claire Luce; "Kiss and Tell," now being cast; "Junior Miss," with Carol Goodner, and "Ten Little Indians."

NEGROES GIVE 'TRAVIATA'

Times — New York, N.Y.

English Version of Verdi Work Heard at Carnegie Hall

9-13-44

The American Negro Opera Company presented Verdi's opera "La Traviata" at Carnegie Hall last night, with an all-Negro cast headed by Bertha Baker in the role of Violetta Valery, Oscar Griffin as Alfred, and Gayla Glenn as Germont. Lesser roles were sung by Alberta Jackson, Gerald Spearing, Mabel Alexander, Wilson Woodbeck, Wilson Hardy and others.

The performance was conducted by Frederick Vajda, formerly of the Metropolitan Opera Association, who also staged the work and wrote the English version of the libretto which was used for the performance. Si Lita Haley, general manager of the company, served as stage and choral director, and Adele Bodroghy designed the choreography. There were incidental dances by the company's ballet. The performance was received with enthusiasm by a large audience. 9-13-44

Portia White, Noted Contralto, In Town Hall Recital, Oct. 29

Age — New York, N.Y.

10-21-44

Portia White, brilliant young Canadian contralto, returns to New York's Town Hall for a concert on Sunday evening, October 29, at 8:30.

It was at Town Hall last March 13, that Miss White made her American debut and scored a triumphant success. Since that evening, Miss White has gained new honors in her native Canada, in Detroit and Chicago. Her most recent concert was at the Kiel Auditorium in St. Louis, Mo., on October 10.

10-21-44

At her Town Hall concert, Miss White will again reveal the wide range of her contralto voice and her command of languages, in a varied program of English, French, German, Italian and Spanish songs and arias. She will conclude with three Negro spirituals.

[illegible] 10-7-44

RECORDS ALBUM — James P. Johnson, pianist-composer, conductor, and arranger, has recorded an album of eight sides for Decca titled, "James P. Johnson's Standards." He is currently playing nightly in Greenwich Village, New York.

Muriel Rahn Has Wide Range Tour

Afro American 8-11-44 — Baltimore, Md.

NEW YORK. — With 134 performances in the title role of "Carmen Jones" behind her, and a string of War Bond appearances, covering a total of nearly 5,000 miles in which she was instrumental in raising over a $1,000,000, Muriel Rahn returned to New York last week to prepare for a record-breaking concert tour this season.

Miss Rahn's itinerary will embrace three different trips of approximately 15 appearances each. The first from October 1, to December 15, will take her down the Eastern Seaboard from New York to Texas and return; the second, January 5, 1945, to March 15, through the mid-west to the Pacific Coast and return; and the third, beginning April 1, will embrace the New England States.

As a result of this extensive touring, Miss Rahn will not appear on Broadway this season in the proposed colored production of "Skin of Our Teeth" as announced previously.

Pinkard Starts Publishing House

NEW YORK—(ANP)—Maceo Pinkard has become one of the directors of a new publishing business chartered under the name of Pinkard Publications, Inc. The well known songwriter is listed as one of the directors. Edna B. Pinkard and John E. Erickson are the other directors.

LIEUTENANT A COMPOSER

FORT BENNING, Ga.—(ANP)—"When the Was Is O'er Mom," a touching ballad, written by Lt. David A. Blake Jr., was heard by Fort Benning music lovers on Saturday evening at the Reception Center. At this performance of the "Hot From Harlem," USO tabloid unit, Miss Rosie Lee Young, vocalist with the show, introduced the song.

Philipa, Musical Prodigy, Seems To Improve With Age

Amsterdam News — New York, N.Y.
8-12-44

By NORA HOLT

Philipa Duke Schuyler is a little girl who has heard the music of the spheres since the day she was born, and is now listening with the sensitivity of the masters, as she coordinates inner voices, imagery and technique.

At two years old, she discovered the piano, that it was something to give sound to her fanciful tone paintings. The result was the invention of little piano pieces which were written out for her. At that tender age she had no knowledge of notation. But with the study of piano under Miss Jones and theory with the noted composer, Otto Cesano her development has been phenomenal. Published works, of which there are about thirty, reveal a keen imagination, combined with unusual sense of mood, delineation and balance.

I attended her thirteenth birthday party Wednesday evening, August 2, at the home of her parents, Mr. and Mrs. George Schuyler, 270 Convent Avenue. Mr. Schuyler is a noted author and journalist and her mother finds time to paint and write poetry.

Here surrounded by delightful friends, I found a young miss with a crowning mass of curly black hair, flashing black eyes, that became gay and serious by turns, and the rather dual atmosphere of a child coupled with mature intelligence. She has great poise and sits with softly folded hands as she talks or listens. Animation envelopes her when the subject turns to music, instruments, the orchestra.

PHILIPPA DUKE SCHUYLER

8-12-44

COMPOSES SYMPHONIC PIECE

I was told she had composed a symphonic piece for full orchestra and asked to read the score. She sat very quietly beside me at the piano as I established the key, (D major) rhythmic pulsations, the melody, a nostalgic minor theme against a major accompaniment, and briefed the instrumentation.

It was creation of a mind young in theoretic pronouncement but mature in conception. Music itself is ageless and her melodies were fresh and spontaneous, with a feeling of joy and longing, mixed with pain and anguish, Manhattan night moods. The piece was sketched in pencil for piano with instruments dubbed in according to color desired, and she was fully aware of counterpoint to be used for its written completion, how to properly group instruments, transpositions, various markings—in toto—a grasp of the vertical score.

8-12-44

SOFT UNDERTONE

When she played the work on the piano, the real talent of this remarkable child was revealed. In a soft undertone, she named the instruments alloted to the various choirs, wood winds, strings, brass, including saxophones, percussion and the harp. Most of her compositions, and she has written more than a hundred, published and unpublished, are images or descriptions of what she has seen or heard, but her latest work, "Manhattan Nocturne" is indicative of her capacity to speak of life, which will undoubtedly ripen as her technical and experimental facilities broaden. Miss Schuyler doesn't need a touch of genius for her musical career, that was bestowed thirteen years ago.

8-12-44

Philipa's Birthday Party

Mr. and Mrs. George S. Schuyler entertained friends on the occasion of the thirteenth birthday of their talented daughter, Philipa Duke Schuyler, Wednesday evening, August 2, at their home 270 Convent Avenue. It also marked the celebration of her completion of symphonic piece for full orchestra, "Manhattan Nocturne."

Guests Present

Three of Philipa's little friends assisted at he party, the Misses Audre Mowatt, Yolanda Marquez and Laur Jane Musser of Little Falls, Minn.

Guests of the Schuylers were, Mr and Mrs. Clarence Cameron White Mr. and Mrs. Neville Mowatt o Brooklyn; Mrs. Gloria Marquez; Mrs Floyd Coleman of Virginia and Brooklyn; Miss Edna Porter; Messrs. J. A Rogers, historian; Charles Cilery o Guadeloupe and Harry Paxton Howard well-known author and a resident o China for many years. Birthday presents included a violin sent by Mr and Mrs. Musser of Minnesota; a viola and clarinet from her aunt, Mrs. Louise Williams of Syracuse, N. Y., a collection of platinum mink skins from Mr. and Mrs. Fred Bahovac of Canada; books on music from Mr. and Mrs. White and Miss Musser; perfume, a gift of the Misses Mowatt and Marquez and a cello, silk lingerie and a special Eversharp pen and pencil for music writing from her parents, Mr. and Mrs. George Schuyler.—N.Y.

Robeson Thrills Crowd of 10,000

Afro American - Baltimore
6-3-44

By E. B. REA
AFRO Theatrical Editor

BALTIMORE — Paul Robeson, sharing the "Salute to Maritime Day," here Sunday night at the Fifth Regiment Armory, stirred the earliest wave of applause with his rich voice and consummate skill as an actor-lecturer.

Sharing the major ovations with Robeson was Betty Jane Watson, white actress, and new star of the Broadway vehicle, "Oklahoma," who sang several popular selections from the play, and who really sold her songs to the admiring crowd.

Robeson, the Drawing Card

However, it was the Robeson, current star of "Othello," who drew the major portion of the approximately 10,000 persons to the armory, and who dramatically thrilled them with his pleas for tolerance and the elimination of discrimination.

6-3-44

Mr. Robeson early "stopped the show" that was put on by the local branch No. 798 of the National Maritime Union with his vigorous singing of "Water Boy." Other numbers, "John Brown" and "Sleep My Baby," a Russian lullaby, were also well received.

Appeared Somewhat Tired

The singer, who has appeared in the difficult role of the Moor in "Othello," having acted the part over 200 consecutive times, appeared somewhat tired in voice, and apologized for his use of only low tonal range songs.

He sang a patriotic Spanish song, "The Four Generals"; the American premiere of the new Soviet national anthem; a number of spirituals; French and Chinese folk songs and an NMU lyric.

He was accompanied at the piano by Lawrence Brown, who has been associated with him for the past 10 years, and who joined with him in singing "Ezekiel Saw the Wheel." His concluding number was "Joshua Fit the Battle of Jericho."

IN THE REALM OF MUSIC

Age — New York, N.Y.
10-21-44

By CHAUNCEY NORTHERN

The Mascagni Opera Guild, Josephine La Puma, artistic director, scored another success when the opera, "Norma," by Bellini, was presented Sunday evening before a large and appreciative audience. A fine cast was chosen to sing the leading roles. Each artist did a fine bit of singing. Norma was sung by Josephine Fria, Adalgisa, by Rosalie Maresca, Clotilde, Marie Tutoli, Pollione, Anthony Cantarella, Oroveso Saverio Manghisi, and Flavio by Patrick Lonergan.

10-21-44

Under the leadership of Mme. La Puma, this company is doing a fine work in bringing to the public, young artists who are desirous of becoming opera singers.

Young singers and students should attend these performances and also join this company. It would afford them experience that is so much needed in order to become a first rate opera singer. The company is appearing in the opera "Faust" at the Master Institute Theatre, 310 Riverside drive, on October 21st and the 22nd, at the Community Center, 270 West 96th street, in "Il Trovaore" at 8 p. m.

* * *

Evanti Sings Intelligently

Mme. Lillian Evanti, lyric soprano of opera fame, gave a recital in Town Hall, Thursday evening before a small but appreciative audience.

10-21-44

Mm. Evanti sang with intelligence, and knew how to put her work over to the audience. There were times when the voice was enchanting and seemed to have woven a spell over the entire audience. The soprano knows the school of "Bel Canto" or beautiful singing. There were times when one wished that the singer had better low notes and middle, but know-

ing her defects she clearly got away from the registers that lacked beauty. Her words were clear and understandable in all languages. It seems that Lillian Evanti would do some more serious work after this recital, to improve the lower and middle voice, for with such improvement, the singer could still be one to be reckoned with.

Arpad Sandor played the piano accompaniments with sympathy and understanding.

* * *

Johnson Choir In Recital

There is not much more to be said about any choir directed by Hall Johnson than has been said already. One can only add to the many compliments given this great director.

10-21-44

Wednesday evening marked another milestone in the long line of triumphs in the great career of this great man. I can merely say that the audience was thrilled by the superb singing of the Hall Johnson Choir.

Mt. Olivet Church was crowded to hear the choir. Here is a man who does not require great voices to form a choir but who takes the average voices and so trains them in the art of choral singing that when they appear in concert they sing artistically. Thanks to Mr. Johnson.

10-21-44

* * *

Baritone Needs Training

Thomas Henry, baritone, sang to a few people Saturday evening in the auditorium of the YWCA. With someone to teach him, stage deportment, rhythm, tone production, German and Italian diction Legato singing, memorizing, and a few other things, along with a good vocal teacher, Mr. Henry, I believe, someday would sing well. The accompanist did well to keep up with him. It would be wise for this team to study. As it is, they do well for untrained musicians.

The New York Age, 230 West 135th street. Cards of admission will be sent you by return mail.

W. C. Handy To Be Guest

W. C. Handy, known the world over as an outstanding musician, father of the blues, writer and arranger of many fine musical compositions, will be guest speaker at the Chauncy Northern's 9:15 Art Hour by Art Center. These hours are so-dropping a letter or post card to Sunday evening, October

Lionel Hampton Sweeps Coast To Be Crowned 'King Of Swing'

Courier — Pittsburgh, Pa.
10-28-44

LOS ANGELES—Regardless of who wins the Presidential election November 7, Lionel Hampton will be crowned "King of Swing" at the Orpheum theatre when he opens that day for a week long engagement, which promises to fairly "murder" house records set up by other name aggregations. By a series of smash sensational performances in California, the Vibraharp king and his great jump band have unanimously earned the palm as being the Nation's number one swing attraction.

Following a month's stint at the Trianon ball room, the band jumped to San Francisco, where it made the welkin ring for two weeks at the Golden Gate theatre. Long queues of patrons waiting in the daily show after show, were quite testimony to the box office appeal of the dynamic maestro.

Meanwhile Hampton found time to spark "Mail Call," NBC armed forces broadcast in Hollywood, with a star-studded cast which included Linda Darnell, Fannie Brice, Phil Reagan and Connie Haines.

He was a riot on RKO Studio Blue Network "Star Time," with Nancy Kelly, Benita Granville and a host of others last week.

With servicemen clamoring for him at Hollywood Canteen, he is expected to do a command performance at the center made internationally famous for its democratic dictates and founded by Academy Award Winner Bette Davis.

PM Visits:

Singer With A Future

PM—New York, N. Y.
10-27-44

For Portia White—who has already been hailed as the "Canadian Marian Anderson"—the important thing is to make herself better and better. Toward this end, the young contralto retains a rigidly self-critical outlook, refusing to be swept off her feet by all the wonderful words the music critics used to describe her New York debut last Spring.

"Whenever I give a concert," she told us yesterday, "I have a faculty for dividing myself in two, putting one half of me in the wings while the other half sings onstage. I have a good time in the wings, mocking at the onstage me. I say, 'People think she's a wonderful artist! Why, there's so much she has to do yet!'" 10-27-44

We talked to Miss White at the W. 67th St. studio of her accompanist, Arpad Sandor, where she was practicing for her second Town Hall recital which takes place Sunday evening.

Despite the harmless bit of personality splitting just described, Miss White finds that "sometimes when singing, I've been so transported, lifted so completely out of what I really am, that when it's over, I feel like a vessel that's been thoroughly drained." And before concerts nervousness constantly crowds out sleep. At night in bed, she goes through her whole program in her mind—"complete with encores." 10-27-44

After Sunday night's recital, a long American tour lines ahead for Miss White. And in the Spring she is going to sing in South America—a big trip but a happy one for a 27-year-old girl who's spent most

10-27-44
Portia White

of her years in Halifax, Nova Scotia.

The city of Halifax, itself, has undertaken to further Miss White's studies via a Portia White fund set up with official monies. In previous years her career was nurtured along by a scholarship at the Halifax Conservatory of Music and by her income as a primary school teacher. Miss White recalls going about "singing at a great rate" ever since she was a child, doing a large part of her vocalizing with her 10 brothers and sisters in the choir of Cornwallis St. Baptist Church, over which her father, the late Rev. W. A. White, presided. The Rev. White, incidentally, was the only Negro chaplain in the British Forces in the last war.

Now, with her eyes set upon the future, Miss White says that some day she would like to sing in grand opera. She is most fond of Wagner's contralto roles — Brangaene and Fricka she thinks most suited to her "big" voice. 10-27-44

A more immediate concern to Miss White, however, is her handling of spirituals. "I would like to get some real coaching in them from Roland Hayes—I think he's superb," she said. "I need to work on them a great deal. It's too bad, but we've never had the tradition for spirituals in Nova Scotia."

She suddenly interrupted herself. "Or maybe it's not too bad at all. It would have presupposed a great many other things that have never existed in Nova Scotia."

—SEYMOUR PECK.

Rahn Triumphs On Dixie Tour

AFRO-AMERICAN
Balt., Md. 12-16-44

NEW YORK — Muriel Rahn, former star of the Broadway hit, "Carmen Jones," returns here this week after a triumphant tour through Army camps and major cities of the South. 12-16-44

Hailed by critics in Birmingham, Atlanta, Norfolk and Washington as one of the leading vocalists of the day, Miss Rahn was singularly honored in Tulsa, Okla., when announcement of her concert appeared on the front page of a Tulsa daily.

This Sunday she will make a return engagement in Washington, D.C., where she appeared in October. This will be the sixth time the soprano has appeared in that city in three years.

On December 21st, Miss Rahn will be guest artist at the Wadleigh High School in Harlem where she will appear with Carl Van Vechten, author and lecturer. Miss Rahn will also take this occasion to speak to the students.

Famed Bass Singer Dies At Height Of Inkspots' Career

Courier — Pittsburgh, Pa.
10-28-44

By IZZY

NEW YORK—The original Ink Spots were together again for the last time as funeral services were held for Orville "Hoppy" Jones. Famous the country over as the bass player and deep bass voice which recited the words in the quartet's inimitable rendition of songs, Hoppy died suddenly last Wednesday morning. He had finished his evening's work at the Zanzibar and gone to his home in East Elmhurst, L.I., where he was stricken with a cerebral hemmorrhage and died at 6 o'clock.

Jones, 42, had been ill quite a few times in the past six months, being forced to leave the act during a recent engagement in Chicago and go into the hospital, where he stayed until time to return to New York. Most of the time he was in an oxygen tent, but he finally rallied and seemed on the road to recovery. Upon his return home, however, paralysis began slowly to set in, and Hoppy knew it was the beginning of the end, but he still continued with the quartet to the last. That night he complained of not feeling well early in the evening, backstage. A few hours later he was dead.

ORIGINAL MEMBER OF "SPOTS" 10-28-44

"Hoppy" was a member of the original quartet of Ink Spots, which started out as porters at the New York Paramount theatre, singing between the shows. The other members were Deke Watson, Billy Kenney, and Charlie Fuqua now in the Army. He continued with them through the ups and downs of show business up to the time that their recording of "If I Didn't Care" sent them to the top of the ladder of fame, and his deep voice reciting the lyrics of songs became familiar to jukebox devotees throughout the country. Jones and Kenney were the only two of the originals who were still with the act.

The funeral was held last Friday in the chapel of the Levy and Delaney funeral home. Services were read by the Rev. Shelton Bishop of St. Philip church. There was one solo by Billy Kenney, a song which the Spots have made famous, "We'll Meet Again," but which the singer was unable to finish as emotion welled up in his throat. Deke Watson then took over and did the recitation, after which Kenney was able to continue. Interment was in the family plot in Flushing cemetery. Jones is survived by his widow, Esther, and five children and his grandmother. 10-28-44

Among the host of friends and fellow performers who turned out to pay their final respects were Ella Fitzgerald, Claude Hopkins, Peg-Leg Bates, Big-Time Crip, Bill Robinson, Lucky Roberts, and many more, who were not able to get into the small chapel.

FINAL BAR — The familiar basso profundo of Orville "Hoppy" Jones has been stilled by death. The popular member of the famed Inkspots died suddenly last Wednesday at his home in East Elmhurst, L. I., where he was stricken by a cerebral hemorrhage. One of the original members of the quartet, Hoppy gained many followers of his style of interpolating lyrics in a comic vein.

Pallbearers were William (Billy) Kenny, Bernie Mackey, Billy Bowen, David Wade, Marcus Coleman, Charlie Fuqua and Ralph Brown. Honorary pallbearers listed were Ivory (Deke) Watson, Wheeler Martin, Russell Morrison and A. L. Lucas. 10-28-44

Mourners included the widow, Esther Jones; a daughter, Jean Jones; Mrs. Sadie Relkin, Mrs. Louise Gadson, Ida Morrison and Charlie Fuqua. Also Betty Adams, Ralph Jones, Sylvester Warren, Molly Gordon, Mabel Jackson, Edith Boyd, Moe Gale, Harry Linetska, Ben Bart, Sam Ash, Murray Nadell, Morris Murray, Mr. and Mrs. Charles Buchanan and Ella Fitzgerald.

GIs OVERSEAS WANT FDR, THEY SAY

Defender — Chicago, Ill. 11-4-44

11-4-44

Marjorie Costa, and Ethel Wise, talented concert artists (left to right) who recently returned from a USO camp show tour in North Africa, Corsica and Italy where they entertained thousands of GI Joes, insist that the boys overseas will cast their votes for the Commander-in-Chief, President Roosevelt.

Portia White, Contralto, Draws Acclaim at Enon

BALTIMORE

A new star appeared in the local musical firmament, Sunday afternoon, when Miss Portia White, contralto, was presented in recital at Enon Baptist Church, sponsored by the Baptist Ministers' Wives.

An audience of more than 1000 music lovers acclaimed the singer, who only in her twenties, has voice and experience that are equal to the varied program she rendered.

Dramatic arias, lyric Elizabethan ballads, lieder and spirituals, all of which were included in her repertoire, testified to the flexibility of her style.

Rare Tones for Contralto

The wide range of her voice enables her to sing many songs usually associated with mezzo-soprano voice.

The usually large volume of tone which she possesses is controlled by impeccable taste and musical training. She can produce a light, delicate tone, rare for a contralto, and the rich, velvet tones of her middle register are unforgettably thrilling.

Her program of six parts included the works of Gluck, Schumann, Falla, Saint-Saens, Hageman, Strauss and others, including spirituals arranged by Burleigh. Arpad Sandor offered able accompaniment at the piano.

At Town Hall Twice

Novia Scotia-born and trained, Miss White is the first Canadian singer to receive official sponsorship. She made her American debut in New York last spring, and again appeared at Town Hall on October 29.

Her voice has been compared by American critics to that of the late Swedish contralto, Sigrid Onegin, and she also has been called the "Marian Anderson of Canada."

She has sung ever since she was a child, and joined the choir of the Cornwallis Baptist Church, of Halifax, of which her father was pastor, when she was six years old.—E.B.

Howard Hanson values Negro musical talent

Tribune Los Angeles Calif

11-15-44

By Verna Arvey for CNS

"The Negro has given us a wealth of beauty in music and has made a spiritual contribution thru the art of which we as a nation may justly be proud," declared Howard Hanson, leading champion of serious American music whose Symphony IV won the coveted Pulitzer prize earlier this year. "I do feel," continued Dr. Hanson, in a statement to this reporter, "that music is one of the best media for the promotion of understanding between all races of the world, and I hope that through music we may be able to promote an increasingly more sensitive understanding in this country."

This belief is so strong in Dr. Hanson that, as director of the Eastman School of Music in Rochester, he has lost no opportunity in putting it into practice. Since 1925 he has championed the music of William Grant Still, playing it often on his yearly symposiums and festivals of American music. He considers Still one of the most important contributors to the American scene in Music. Kenneth Spencer, bass, and Ulysses Kay, talented young composer, are only two of the colored musicians who found a warm welcome and a great deal of encouragement at the Eastman School.

11-13-44

In April of this year, Dr. Hanson dedicated a portion of the Founder's Day program in the Eastman Festival of American Music to the late Dr. R. Nathaniel Dett, of whom Dr. Hanson said, "His music epitomizes the finest qualities to his people, and through his creation of that music he has presented to his country and to the world a spirit of beauty which will always remain a priceless gift."

Singer Believes New Day Coming For Profession

Afro-American Balt., Md.

By DOLORES CALVIN

12-16-44

By DOLORES CALVIN

NEW YORK (CNS) — One of the outstanding women blues singers, Jersey-born Miss Rhapsody Underhill, is looking for a new day in her profession.

For right now, the race conscious lady freezes when people "type" fem blues singers as vulgar, cheap, cussing, pistol packin' mamas who live the lives offstage of the women they sing about.

She hopes that presently the public will give an artist her recognition when she chirps blues notes at the mike and let her walk off the stage into her own private life, without being "classed" for the songs she has just sung.

"Of course, part of the fault lies not only on the public, but on the artist herself," the brownskin blues specialist emphasized as she pointed a warning finger in the 42nd Street office of her manager, Bill Graham.

Don't Favor Bar-Flies

"But, I'd like to see them dress better, walk more gracefully and for heaven's sake," she added in all frankness, "stop hanging around bars. That brings down the character of us all!"

Rhapsody feels the blues; she's been selling them for years. Her life story is simple. As Viola Welles, she went to live with her grandmother near Smithfield, Va., at her mother's death. There, she had a choir in the barn and played the piano at 9. Back in Newark, she sang in a Presbyterian church choir fourteen years. It was because she swung rhapsodies and ballads, that she was tagged Miss Rhapsody in 1932 at Chester, Pa.

12-16-44

Now Rhapsody lives in Newark with her guitarist husband, a recently discharged sergeant from the army and their 9-year-old daughter, Yvonne. She says the youngster is a "natural" at dancing and hopes she will eventually get into show business.

Feels the Blues

At home, blue notes disappear for gaiety. Rhapsody insists she can out-cook the best French chef and decorate cakes like a veteran. When she's not in an apron, she's making her own gowns for stage wear. Her latest is a black sequined number and she put on each sequin herself.

MISS RHAPSODY

Miss Rhapsody lit a cigarette (she rarely smokes) and talked about her new records, "Bye, Bye Baby Blues" and "My Lucky Day," both written by her.

Then, quite by accident, she gave us a clue to her success. She gets blue in spirit when singing the blues; her tones are sad and her eyes closed. She thinks of herself as a servant to her public, trying to satisfy their hunger for that kind of music.

contralto, will make her National debut on a coast-to-coast network of the NBC on Saturday afternoon as Guest soloist with the Kansas City Philharmonic Orchestra (3 p.m., EWT).

NEW YORK (ANP)—A reunion of the song, "Big Boy," written [illegible] by his life long friend and co-writer Andy Razaf, was a highlight at a concert sponsored by the American Youth for Democracy Sunday [illegible] Hall.

Carol Brice Has Radio Debut

KANSAS CITY [illegible] Orch. Brice

Miss Anderson at Her Best in Intimate Mood

BY CLAUDIA CASSIDY.

[Reprinted from yesterday's late Tribune.]

Changeling is the word for Marian Anderson. Scarcely had the world discovered and acclaimed the great Negro contralto for possessing the most exciting of voices, a great somber column of burnished bronze, than its discovery was whisked from the cradle of fame and replaced with a Marian Anderson with a voice like mezzo mist, perhaps none the less bewitching for being bewitched, but altered almost beyond recognition. The nearest Miss Anderson came to her old self at Sunday's packed Civic Opera house recital was when she sang "My Lord, What a Mornin'," and then, my friends, what a voice! Pure velvet, deep piled, lustrous, infinitely compassionate, it recaptured the old magic to reinforce the new.

For whether or not you wish Miss Anderson would sing the way she used to, there is no denying that she has taken some enchanting bypaths in her journey of song. In the Schubert group she sang "Wohin" with gossamer gaiety, gave the "Serenade" its full loveliness, and added an exquisite "Die Forelle" for an encore. Her French group caught the somnolent fervor of Fauré's "Après un Rêve" and the confetti revelry of Debussy's "Fantoches," tho it missed the passionate ecstasy that is the secret of "La Chevalure" [has any one really sung that since Mary Garden?], and lacked vocal surge to do justice to the air of Lia from "L'Enfant Prodigue."

For this was a recital at its best in intimate mood, and the big works did not fare so well. The Respighi arrangement of the Lament that is all we know of Monteverdi's "Arianna" had a soft, dark intensity, but failed to achieve the poignancy of the grand style that can make it overwhelming. And the aria from Mozart's "La Clemenza di Tito," for all its cadenzas of dusky silk, fell short of true Mozartean brilliance.

Whether Miss Anderson has changed in mid-career from choice or necessity, I do not know, tho occasionally her tone production makes me suspect the latter. At any rate, the mourners seem few. Her public apparently admires her just as much in pursuit of new triumphs as when she was not only supreme, but unique, in her niche of song. Either way, Franz Rupp goes right on playing devoted accompaniments.

When Tito Guizar sings Latin songs in an intimate setting, strumming his friendly guitar, he is a personable entertainer at home in his native idiom. But when he steps on the stage of the Civic Opera house to tackle Donizetti and Mozart he is taking on more than his artistic weight can handle. Nor was his little variety troupe much help, being composed of the kind of talent you might find at one of the lesser night clubs if you felt in the mood for slightly Spanish dancing, or in a minor music hall if you could cope with a piece billed as a "Katchatowrian toccatta," which turned out to be a fancy way to spell Chopin. The amplification system which plagued listeners at the opera was racously on the job, making strange noises one expert in such matters defined as the sound of eggs frying. If this keeps up, the earmuff concession has the season's biggest future.

Meet Bill Kenny, First Tenor of the Ink Spots

Once He Sold AFROS in Baltimore; Now He Earns $1200 a Week

AFRO-AMERICAN Baltimore, Md.

By MICHAEL CARTER

Singer of sentimental numbers began singing at 7, but never had a lesson in his life. He joined the Ink Spots in 1936, popularized the song, "If I Didn't Care," in 1936 and has sung it over 3000 times since then. Now he is pay master, concert master, and "Old Man" of the outfit whose collective incime has been as much as $65,000 a year. He says he is investing in property and war bonds because the public is fickle.

A PRACTICAL SINGER TALKS: *"Colored performers are the most exploited in the world. It's time we stopped letting other people take our money from us. We earn $3,500 a week now and every cent is paid to us."*

12-2-44

NEW YORK CITY—William Francis Kenny, high-voiced leader of the Ink Spots, is exactly five minutes older than his twin brother Herbert, a low-voiced singer who also has a quartet.

Kenny, who is responsible for making more colored actors critically review their contracts than any other single person, was seated in the publicity office of the Club Zanzibar, where he is appearing, when he told the AFRO about his problems with Moe Gale, his former manager, the rise and development of the Ink Spots and the personal financial problems of a singer who is realistic enough to know that the public is fickle. "I'm buying income property in Queens (a borough of New York City) and war bonds," he said.

The first thing Kenny said to me was, "Hello dearie—Life Can Be Beautiful." Then he began speaking double talk and did not stop until I answered in double talk. After that he said:

Sold AFROS

"You know I'm a Baltimore boy. I was born in Philadelphia, but my mother moved to Baltimore and I went to school there. I went to St. Peter Claver's and delivered AFRO-AMERICANS."

His mother still lives at 1151 N. Carey Street in the same house the twins grew up in. Kenny bought the house for her last year.

12-2-44

Never Had Voice Lessons

"I've been singing since I was a," Kenny continued, "and never had a lesson in my life."

His voice first attracted attention while he was in Douglass Junior High School in Baltimore. "I was sitting in class one day, and I began singing," he explained. "My teacher wanted to know who was singing and at first I was afraid to answer, but finally I confessed.

"I was singing a full soprano then and unless you know you would have thought a girl was singing. Anyhow, the teacher kept me after school, but instead of punishing me, he arranged for me to sing in the auditorium."

Speaking Voice Low

"My voice hasn't changed much yet," he said. "It's still rather high." He made a few high notes for the AFRO. "Well, that performance started me singing in earnest."

12-2-44

Although his voice has always been high, kids never teased him about it. "They always kept quiet when I sang and seemed to enjoy it," he said. Kenny's speaking voice is quite low and husky.

Won 21 of 22 Contests

Because he was also interested in art, his mother sent him to Armstrong High School in Washington, D.C. A summer vacation in Atlantic City started him singing again. While in Atlantic City he began a round of amateur night club contests and won twenty-one out of twenty-two starts.

He won a contest at the Ritz-Carlton Gardens in Atlantic City and with it a week as a paid performer at the club. He was singing "Trees" when he won the contest and continued to sing sentimental numbers.

Barriers Raised

Kenny's voice doesn't lend itself to scat songs or other jazzy tunes. He has the voice for sentimental ballads and love songs.

It appears that there are little barriers of tradition against colored people in every field and in every branch of every field. There were no colored sentimental singers and at first no one wanted any.

12-2-44

Joined Ink Spots in 1936

Nevertheless, Kenny continued to sing the type of song he did best, and sang professionally at small parties and in casually organized groups. His big chance came when the Ink Spots returned from a European tour in 1936 and needed an extra voice.

Kenny applied for and got the job.

Kenny's influence on the Ink Spots began to be felt the moment he joined the group. They were not too well known in America and their stock in trade was a collection of rhythm tunes. They also had a contract with Moe Gale.

In 1937 everything changed. Kenny discovered there was money in "If I Didn't Care." The tune, written by Jack Lawrence in 1934, had lain on Decca's shelves for some time, and in a moment of almost desperation, Kenny picked it up.

The high lilting notes just suited Kenny's style and the talking bass was added as an afterthought. "It was a good afterthought too," Kenny said. To date he has sung it over 3,000 times.

The tune caught on and within a few months every juke box in American was crooning: "If I didn't care—would I feel this way."

12-2-44

And if the tune hadn't made money, the Ink Spots would not have been that way. History of the group can be divided in two parts: pre-"If I Didn't Care" and post-"I.I.D.C."

Kept Unit Alive

Trouble in the group continued and even though their collective income rose to $65,000 a year, Kenny charges, the personality difficulties went along with them. The other original members have dropped out or died.

Today Kenny is to the Ink Spots as the ocean is to Atlantic City. By far the most distinctive voice in the group, Kenny is also the paymaster, concert master and "Old Man" of the outfit. It is he who tried out the new people and kept the name "Ink Spots" alive.

Skeptical of Love Songs

All this is changed now, but at first Kenny sang along with them. Gradually, he began to introduce the sentimental ballads. At the outset the quartet was timid about venturing into this new field.

12-2-44

There was trouble in the act. One of the members had developed "a taste for marijuana," Kenny said, and another was drinking heavily. Kenny neither drinks nor smokes nor does he curse. He calls people "Dearie," though.

The members of the original group did not immediately want to try sentimental ballads and continued singing punchy tunes. The group continued on a more or less desultory route.

In 1939, the group signed a new contract with Moe Gale and earned for him, Kenny says, vast sums of money.

12-2-44

The Moe Gale Dispute

"I planned this out three years ago. I figured out why other people had tried to do this, but had failed. I found that either their money ran out or they had been bought off.

Agent's Fee Too High

"The background story on it is this: Gale took 20 per cent of our income for his cut. The New York State law allows only 10 per cent agent's fee, but Gale got away with it by promising other services.

"Aside from the 20 per cent he also took 50 per cent of the balance to pay for advertising. This left the group with only a few hundred dollars a week apiece for traveling and wages.

Earn $3,500 a Week

"At present we earn $3,500 a week and every cent of it is paid to us. I'm managing and booking the act now."

He pays himself about $1,200 a week and much of the balance is put aside for legal expenses. His lawyer's retaining fee was $5,000.

12-2-44

Not a Racial Fight

Kenny's battle with Gale has split across race lines.

"I suppose that some people would use my trouble with Gale as fuel for anti-Semitism," he explained, "but consider it this way:

"I have a Jewish attorney, my strongest supporters in this fight have also been Jewish. On the other hand some of my bitterest enemies have been colored. For example, Charles Buchanan, colored manager of some Gale holdings and part owner of the People's Voice, sided with Gale."

An ex-member of the Ink Spots, Kenny charges, is also "on Gale's side." Kenny says efforts have been made to divert the group from him through offers to various members of the Spots. I talked to each member of the group and each was solidly behind Kenny.

Wants Freedom from Gale

The men do not have contracts with each other, but have a general contract with the Zanzibar, where they are now working.

WILLIAM F. (Bill) KENNY

"When I win freedom from Gale's contract, I shall have had my biggest thrill in life," Kenny said.

12-2-44

Other colored performers who have Gale contracts are Ella Fitzgerald, also at the Zanzibar, Erskine Hawkins, Cootie Williams, and Lucky Millinder.

"The Ink Spots have taken those bands to places they never could have gotten without us," Kenny said and added, "colored performers are the most exploited in the world. It's time we stopped letting other people take our money from us."

The original Ink Spots as they appeared in the film, "Pardon My Sarong," several years ago. Shown, top to bottom, are Bill Kenny, leader of the new independent group; Orville Jones, deceased; Ivory Watson and Charles Fuqua. Watson and Fuqua are opposing Kenny's effort to obtain exclusive right to use the quartet name. Singing with Kenny in his new group, now appearing at the Zanzibar, are Billy Bowen, Bernard Mackay and Cliff Givens.

15,000 GI's in Southwest Pacific Pick Dream Show They'd Like Best

By VINCENT TUBBS

AFRO War Correspondent with U.S. Troops in the S.W. Pacific

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SOMEWHERE IN THE SOUTHWEST PACIFIC. (Via Air Mail).—If service men in this theatre of war could pick the performers they would like most to see in a show, almost every stage and night club in America would lose at least one of its top-ranking performers.

Supported by a band made up of the best performers from the best bands, the Southwest Pacific GI's would want four vocalist, two emcees, six specialty acts, five dancing acts, three singing groups, and three comedy acts.

These, they modestly state, would suffice to make up their all-colored Southwest Pacific Dream Show. And then, in a more serious mood, some of the fellows have asked why can't they see at least a few of these acts on this side of the world.

15,000 Can't Be Wrong

To gather opinion on talent for this "dream show," Enoc Waters, Chicago writer, and this correspondent began a poll some three months ago. Between the two of us, we have covered many colored outfits, representing 47 companies, 17 battalions, two regiments, one hospital unit and large numbers of Navy, Coast Guard, Seabee and Army detached service men.

Although we have talked with nearly 2,000 men between us and these men have given voice to the opinions of more than 15,000 compatriots. Our combined travel mileage exceds 10,00 air and land miles.

More than 300 performers were named by the men questioned, some local talent, known only to the soldiers' hometown, but among the persons finally chosen to make up the show not one selected received less than 200 votes.

Interested in Marva

The performer about whom the boys are most curious is Marva Louis, wife of Heavyweight Champion, Sgt. Joe Louis, who we hear in these parts is embarking on a career as a singer. The late Fats Waller is the single performer the boys would have liked most to have come over to entertain them. The favorite female band is the International Sweethearts of Rhythm, although it is generally conceded that a visit by the aggregation would doubtless hold up the wheels of war's progress indefinitely.

To make up the "dream band," the GI's have chosen:

Count Basie.....piano
Lionel Hampton.....drums
Erskine Hawkins....trumpet
Roy Eldridge.....trumpet
Cootie Williams.....trumpet
Johnny Hodges.....alto sax
Benny Carter.....alto sax
Coleman Hawkins...tenor sax
Jay Higginbotham..trombone
Trummie Young...trombone
Floyd Smith.....guitar
John Kirby.....bass fiddle

The boys chose two male and two female vocalists: Jimmy Rushing, Billy Eckstein, Ella Fitzgerald and Lill Green.

As what they called "specialty acts" to be introduced by either Willie Bryant or Alan Drew, emcees, they named Una Mae Carlisle and Billie Holiday for their singing; Hazel Scott and Dorothy Donegan, pianists; Lena Horne, "to just stand and look pretty," and Louis Jordan to sing "sending" songs.

Want Willie Bryant

Tto intersperse the show with dancing, the boys would like to see Edna Mae Holly do a shake; the Nicholas Brothers tapping; Whitey's Jitterbugs cavort; Katherine Dunham terpsichorean, and Peg Leg Bates.

To provide comedy the boys would like Pigmeat Markham for the slapstick stuff, Jackie Mabley for her songs and, Rochester "just because we like him." Singing groups chosen are the Ink Spots, Southernaires and the Charioteers.

During the past year the Army Special Services Branch and the USO have provided inumberable white shows for the entertainment of troops serving overseas. The boys have enjoyed them thoroughly, applauded them with fervor, walked miles in rain and mud, or even "sweated out" air raids to see them.

When Willie Bryant took a troup overseas to entertain, more than half the troops in the Southwest Pacific held their breath, hoping he would crop up on one of their crude stages one night. They were more than disappointed when the troup was reported back in the States without having performed Down Under.

Recognizing that colored performers rank high in the American etertainment world, it is felt generally that some of the overseas shows should include some outstanding colored performer.

Nevertheless, the boys—15,000 of them—insist "we can dream can't we"; so they've dreamed up their Southwest Pacific Dream Show,—which no matter how you look at it, would doubtless provoke SRO signs anywhere.

Camille Williams, 22-Year-Old Lyric Soprano, Makes Radio Debut; Signs As Victor Recording Artist

Miss Camilla Williams, 22-year-old lyric soprano and two-time winner of the Marian Anderson Award, passed two important milestones on the road to musical success last week by signing with RCA Victor as an exclusive Victor recording artist and making her radio debut over the RCA coast-to-coast network program, "The Music America Loves Best."

The ovation which Miss Williams received in her Saturday night debut in the Blue Network studios in New York served as a well-earned tribute to a promising career.

Until the door of opportunity swung open wide for her in Philadelphia two years ago, Miss Williams was apparently settled in the role of school teacher in her native Danville, Va., where, after graduating from Virginia State College with honors in music in 1941, she accepted a position in the elementary schools. She taught the third grade, but found time, too, to serve as music instructor of the school.

At the end of her first term of teaching, she was invited to appear as guest soloist with the Virginia State College a capella choir in Philadelphia. This proved to be a turning point for her when Mr. and Mrs. A. W. Jones, with whom she now makes her home in Philadelphia, congratulated her on a brilliant performance and urged her to remain to study voice.

Miss Williams hesitated at first, saying that her parents had already given her a good education and that she didn't feel it fair to call on them for further help. She agreed, however, when Mr. Jones secured an usherette job for her in a theatre, and the Virginia State College alumni association granted her a music study scholarship.

Under the tutelage of Madame Marian Szkley-Freschl, Philadelphia voice teacher who formerly starred in opera in Europe, Miss Williams began an intensive course of study, including lessons in German, French and Italian to prepare her for operatic roles.

Within less than a year she won the annual Marian Anderson Award, which provides scholarship assistance for outstanding young vocalists. When the competition was held this year, Miss Willams again emerged as the winner.

In addition to these awards, she earned another notable recognition when she topped a large entry list of brilliant young musicians in the Philadelphia Youth Concert auditions this year. As a reward for this triumph, she will appear with the renowned Philadelphia Orchestra as guest soloist in a concert during the 1944-45 season.

Miss Williams is the daughter of Mr. and Mrs. Booker Williams of Danville, Va. She has two sisters living in Danville, and a brother serving in the armed forces.

Honors Marian for Work Among Children

Afro American — Baltimore, Md.
5-13-44

For the part she played to help raise funds for the Riverdale Children's Association, a reception was held in honor of Miss Marian Anderson at the home of Mrs. Dorothy Norman, 124 E. 70th Street, New York, as a part of a city-wide campaign to raise $10,000 for the association which cares for 600 homeless children. Photo shows Duke Ellington presenting an original manuscript by Handel, "Samson," to Miss Anderson. Jose Ferrar, Iago of "Othello," watches the presentation.

Sign Piano Duo For Radio Series

The Call—Kansas City, Mo.
5-5-44

Margaret Bonds and Gerald Cook Sign

NEW YORK. — (ANP) — Margaret Bonds and Gerald Cook, piano team, handled the major portion of WNYC's Treasury hour program with such grace and feeling, that WYNC has requested them to do four half hour programs every Sunday beginning May 7 at 8:30 p. m. (EWT).

The program consisted of Bach's E Major Prelude and Bouree, Chopin's Waltz in C Sharp Minor, David Rose's Holiday For Strings, Revel's Bolero, and the spiritual Dem Bones.

The background of these two pianists, who have been guest soloists with some of the country's leading symphony orchestras, is filled with successful engagements both in the concert and night club world.

Margaret Bonds has performed with the Chicago Symphony orchestra under the baton of Frederick Stock, the Chicago Women's Symphony orchestra, directed by Ebba Sonstrom and the New York Symphony orchestra, conducted by John Barnett.

Miss Bonds wrote the score for the feature theater's "Romey and Julie," musical satire which was performed in Chicago a few years back. She is the founder of the Allied Arts academy of Chicago, and helped Katherine Dunham form her first troupe.

also acting as accompanist.

Mr. Cook taught at the academy, and impressed Miss Bonds so greatly that they formed the present team of Bonds and Cook.

As a composer, Mr. Cook wrote for the Great Lakes Naval Academy choir, and his trio was performed by the Harvard Porian Sodality.

Sissle Follows Music With Words

The Call
Kansas City, Mo.
5-19-44

Patriotic Theme Thrills Soldiers

CAMP MADILL, Fla. — (ANP) — When the echo of Noble Sissles' morale building lot tune stopped last week during a special program he gave for hundreds of Negro troops here, the noted band leader added a morale building speech.

"Fellows," he said, "We outside appreciate the job you're doing. One of the grandest feelings I had during the last war was when we marched down Fifth avenue. This will soon be over for you and you too will enjoy that feeling, so until it's over, I want you to be soldiers, good soldiers for that and that alone is the only way we can win. This is still the greatest country in the world. I know, so don't allow anyone to fool you."

Sissle, who became famous with Eubie Blake, ranks as one of America's top musicians and showmen. One of the famous Sissle and Blake productions was "Shuffle Along" tune, "I'm Just Wild About Harry," is one of Billy Rose's "Diamond Horseshoe," in New York.

[illegible] heard the Sissle ag- [illegible] "I Want To Be [illegible] "Loveless Love." [illegible] Moore, a full [illegible], stole the show [illegible] bone solo of "Star [illegible] Edna Williams, the [illegible] trumpeter, left an im- [illegible] boys' hearts when [illegible] Loveless Love."

The Sissle combination has just closed a long run engagement at [illegible]

Fletcher Henderson Hops on Miss America Beauty Bandwagon

The Call Kansas City, Mo.
5-5-44

BOSTON. — (ANP) — Fletcher Henderson, the "dean of the nation's arrangers," has notified the Sepia Miss America committee that they could count on the full weight of his support in any venture that they proposed to bring talented young girls of the race to the screen.

Said the genial maestro when contacted on the west coast, "I can see untold possibilities in a program of this nature. If it is well planned and consumated it could prove to be the boon or the Negro in their constant battle to provide the race with an equitable share of their just film due. Select the Miss America, and if she has the beauty and talent, there is no question that Hollywood simply couldn't ignore the tremendous wave of accompanying publicity and public demand.

Fletcher also believed that the girl could be a valuable tool to the government in the current war bond campaign. "Greer Garson and Rita Hayworth have little in common with the mass of Negroes in the nation. But take this Miss America, and send her on a bond tour and a USO tour to Negro army camps and navy stations and she'll be a sensation. And don't overlook the fact that this little lady could be of tremendous assistance in the 'duration clause' battle if properly guided. Yes, I think those boys in Boston are on the right track and I would like to see all kinds of support from prominent Negroes in the entertainment field, the press and professional fields in answer to their challenging call."

They "Walk Back"

Song Writers Take Ride

The Call
Kansas City, Mo.
6-23-44

By DON DE LEIGHBUR

NEW YORK. — Over a million dollars yearly that should be distributed more equitably among songwriters is going into the pockets of publishing companies, agents, recording studios and whatnot in these days of high powered promotion of swing songs.

The Negro songwriter is being taken for a long, long ride and thus far has no way of getting back—unless he walks—because he has little or no protection. The song racket, centered around a hive of unscrupulous publishing concerns in the Broadway belt, most of which have offices under somebody's hat, is filching thousands of dollars weekly from the pockets of unwary amateur songwriters in addition, are taking the old hands at the game for a pretty penny.

"A FIX"

Here's a picture of what is going on: Joe Spivvins comes in from Who'd a Thought it, Georgia, with a song, either written out on manuscript paper, or "in his head" and starts prowling around among band leaders, vocalists and side men of the many bands, white and colored, who are infesting New York these days. Soon, somebody gets an idea that the song "might have a chance" and starts talking to Joe Spivvins. Joe is talked into letting the "somebody" who may be a band leader, a vocalist or a musician, "help him fix up the song. When the manuscript is finished the "somebody" has put in one or two notes, a comma or a semi-colon, and then stuck his name on the piece as co-composer.

COMMA SELLS HIGH

Away they go to an arranger who puts in another comma or two as he makes up a 14 part orchestration and his name gets on the song as a co-composer. The band leader takes the number, runs it down with his band, lets his vocalist have it and plays it on one of his dates as "my latest composition." Then comes a recording date. The song is then on the road to earning something and Joe Spivvins is beside himself with unadulterated joy. He gets his first contract—from the recording company in which he gets but a third in his song since the band leader and arranger have the other shares.

A NEW SUCKER

Before the master platters have cooled off, the band-leader comes for Joe Spivvins to go see a publisher. The publisher has desk space in some imposing Broadway building and comes in only for his mail or to meet a new sucker. Joe Spivvins and the band leader are new suckers, although the maestro should know better. There they get a new set of contracts which make the songs more or less the complete property of the "publishing company."

Joe Spivvins is sure he's on the right road now. The band leader, meanwhile, has already pocketed his recording fee from the record company as per rules of the Musician's Union. His men have been paid off so has the vocalist. Joe Spivvins hasn't received the first nickel.

After a while, the first quarter during which Joe Spivvins is to receive a royalty, a report and check on all recordings of his song sold, rolls around. Joe Spivvins goes to the mail box that morning and lo and behold, there's a check for $11.88, his share of the royalties.

Marva Louis Scores As Broadway Headliner In Big Time Debut

Journal & Guide — Norfolk, Va. 6-24-44

Joe and Marva's daughter, Jacquelin, is now 14 months old. Here she impishly grins in the foreground, while mother reads a V-mail letter from Joe, who was last heard from in England. Jacquelin can recognize her daddy in photos.

40a 6-24-44

At Broadway's Zanzibar, Marva Louis, wife of the heavyweight champion, gets by on her own as a top-flight singer. Backed by an eye-filling gals of the ensemble, she sings: "I'll Get By," which is something of an understatement. Night club critics unanimously praised her performance, described her voice and delivery as pleasingly professional." Mrs. Louis launched on her singing career with Joe's full approval. Though the pair have had their tiffs, they now correspond regularly.

SECOND THOUGHTS

Chicago Defender

By S. I. HAYAKAWA

Mary Lou Williams, Pianist

11-4-44

BY FAR the outstanding feature of the Civil Liberties Committee's interracial musical the other night was Mary Lou Williams and her combination, Al Hall (bass, Mildred Bailey's program), Bill Coleman (trumpet, formerly with the Hot Club of France), and Jack Parker (drums, Eddie Heywood's orchestra). Since Miss Williams' records are well represented in my modest collection of boogie - woogie and since I enjoyed her stage show enormously, I called on her at her hotel the following day.

11-4-44

S. I. Hayakawa

Miss Williams was born in Pittsburgh and was something of an infant prodigy. She began playing the piano by ear at the age of four and was making public concert performances at the age of seven. Although she was one of six children in a not-too-prosperous home, she somehow managed to get an excellent musical education.

"She entered vaudeville, and there she met and married John Williams, saxophonist. They left to start an orchestra of their own in Memphis. When Andy Kirk heard them, he invited them to join his band. Miss Williams (I suppose it should be Mrs., but Miss goes better with a professional name) was arranger and composer for Andy Kirk's Clouds of Joy for over a decade and played a large part in their success. She still regards herself as at her best as an orchestra pianist.

The Future of Boogie

I WAS SOMEWHAT surprised to learn that she started playing boogie style after she had already made a place for herself as a different kind of pianist. She looks upon her work as arranger as being her most serious task; she did some 15 arrangements for Duke Ellington a couple of years ago, including "Blue Skies," "Georgia Brown," "My Gal Sal," and her own composition, "The Ghost of Love."

11-4-44

It is rather widely believed, even among enthusiasts, that boogie-woogie is a style without much of a future, being too limited in its rhythmic as well as inventive possibilities. Miss Williams feels, on the contrary, that there are great possibilities of future development. One illustration of her point is "Ballot Box Boogie," a feature number in the present show (unfortunately omitted in the Chicago performance for lack of time). Another illustration is a series of compositions which she has named for the twelve signs of the Zodiac, a series soon to be released by Asch.

11-4-44

Converting People to Roosevelt

WITH THE ELECTION so near, I could hardly leave her without asking her how she was going to vote. "Are you by any chance for Roosevelt?" I asked.

Apparently Miss Williams enjoys talking about Roosevelt more than talking about herself, for she is a modest person. For the first time she became voluble. "I couldn't be for anybody else," she said. "I think it would be terrible if Dewey got in. It would be disaster, especially for colored people."

She was indignant about the Negro newspapers which have come out for Dewey. She seriously questions their sincerity. She believes that Negroes have made great strides under the present administration.

I asked her what her answer was to the Republican charge made to colored voters that military segregation has been maintained under our President. She replied that it would have been worse under the Republicans, especially in view of the symptomatic revelation as Dewey's record on the anti-discrimination bill in New York State. "Roosevelt has done as much as any President could do for colored men and women," she said.

11-4-44

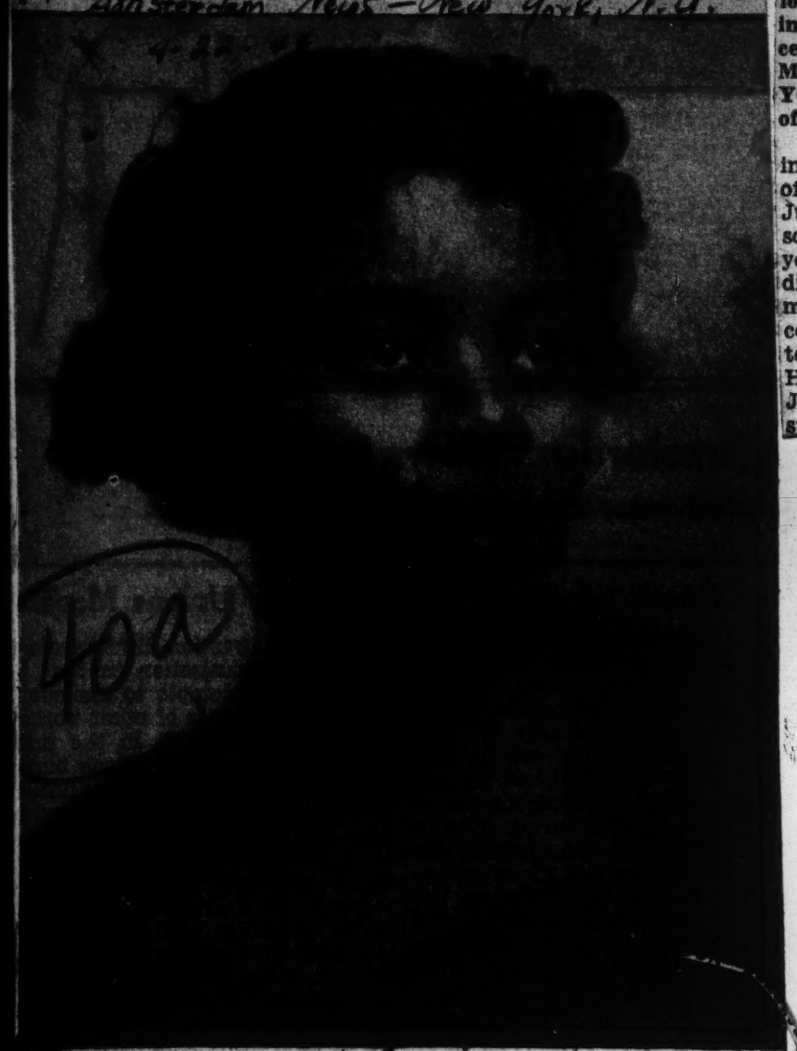
She says she occasionally runs into Dewey voters in New York. "I had to talk to them to change them," she said. "They don't realize anything, d'you know? I've been beating my brains out for Roosevelt for quite a while, talking and talking."

Beating her brains out for Roosevelt, beating her brains out for new orchestral arrangements and higher developments in boogie, beating her brains out as a brilliant soloist on the keyboard, it's a wonder Miss Williams has any brains left. My impression, however, was that she had enough to beat out her brains on a few more subjects and still have plenty left over.

Carol Brice Wins Award

Amsterdam News — New York, N. Y.

4-22-44



THE TWENTIETH YEAR of the Walter W. Naumburg Musical Foundation competitive awards was held in Town Hall last week, and one of the winners was Carol Brice, contralto, who has already been heralded as a singer of importance. She has been studying at the Juilliard Graduate School of Music for five years and on two other occasions, tried for the Naumburg, winning the coveted award with her third effort. This consistency of striving to accomplish the best in one's art is particularly commendable and definitely a path to be followed by young students who desire a career in the arts. Any musician in America can compete for the Naumburg, if they can pass the preliminaries. There are two other auditions, the semi-finals and the finals. Each year Miss Brice climbed, step by step, until she reached the goal she set out to attain. The award designates the sponsoring of a recital in Town Hall this coming season. Miss Brice in private life is Mrs. Neil Scott, the niece of Charlotte Hawkins Brown of Palmer Institute and sister of the well known young pianist, Jonathan Brice, who is her accompanist.

Edmonia Simmons, Pianist and Teacher

Miss Simmons, daughter of Dr. and Mrs. Edmund Johnson, of Anderson, S. C. (father deceased) was born in Hartford, Ct. [illegible] high school in Anderson and was sent to Hampton where she graduated from the School of Music with piano under Eliza Dett, wife of the late Nathaniel Dett. Her specialty was public school music. She won a prize in the annual piano contest of intercollegiate students selected from Howard, Lincoln, Chenev, Hampton, Morgan and Virginia State Universities. Miss Simmons has taught at Sterling High School, Greenville, S. C., where she also directed the choir, gave concerts and broadcasts. She is now teaching at Harvard High School, Chattanooga, Tenn. She is the wife of Cpl. Peter D. Simmons, in training at Camp Claiborne, La., and has just returned to her home after a visit with her sister-in-law, Mrs. T. S. Rawls.

Edmonia Simmons

Lyndon Hoffman Caldwell, Concert Pianist

Mr. Caldwell was born in Greensboro, N. C., and studied piano and theory with William Kemp of Norfolk, Va., and Bullock Stewart. He was the first Negro graduate from the College of Fine [illegible]

Arts, Syracuse University with the degree of Bachelor of Music in piano and organ. His early teaching career carried him to Lincoln University to succeed the late Nathaniel Dett as director of the Music Department. From there he came to New York and was appointed organist and choir director of Concord Baptist Church, Brooklyn.

8-26-44

His list of pupils who have achieved success in the music world include Thelma Ingram, winner of the 1940 scholarship award in piano to study at Juilliard, given by the National Negro Music Association; the famous Lena Horn, who was one of his young students in piano and theory; Warren Sweeney director of the Glee Club of the Carlton YMCA and many others. He has given concerts all over the country, the latest one at Benedict College, Columbus, S. C., where 800 teachers and music lovers heard him at the Summer School Lyceum. He has had special instruction with the renowned Godowsky, and Alton Jones at Juilliard. He takes time out from his studio in Brooklyn to study and concertize.

Lyndon Caldwell

Pioneer Violinist Makes Ready for Concert Tour

Afro American — Baltimore, Md.

12-2-44

MISS PENELOPE JOHNSON

By RICHARD DIER

12-2-44

NEW YORK—Brilliant Penelope Johnson, the only colored violinist ever to be accepted by the David Mannes School of Music, is now in rehearsal for her forthcoming concert tour next January. She is scheduled to appear as guest artist on a number of college-recital series, and also in some large Western cities.

Interviewed at the International House, at 500 Riverside Drive, where she resides, Miss Johnson told the AFRO that this will be her fourth recital tour, the first starting when she was only 12 years old.

"I have enjoyed every one of my tours," she revealed, "but there has been so much hard work involved and so many race barriers to break down along the way. Being a colored instrumentalist.

She said that she had appeared as a violin soloist on Radio Station WNYC, and in various recitals with the David Mannes School of Music. At the school, she is studying under Miss Vera Fonaroff, famous Russian teacher.

Born in Columbus, Ohio, Miss Johnson, who is 27, came to New York 10 years ago and received a scholarship at the Julliard School of Music. Two years ago, she was accepted at David Mannes. She is grateful to Russell W. Jellifee, of the famous Karamu Settlement House of Cleveland, who has helped sponsor her career.

Grateful for Aid

"The Karamu House is about 15 year old," she continued, "and has done a lot for colored artists who needed financial support.

Basie's "One o'Clock Jump" Tops 3,000,000 Sales Mark

By JIM MCCARTHY

HOLLYWOOD — In the wakeband in the business, and his pub- of Count Basie's tremendouslishers declare that numbers in popularity as a bandleader and the famous Count Basie swing pianist, a smaller degree of atten- series have been the largest sell- tion has been directed to the fact ing orchestrations from coast-to- that the "jump king" is also one coast ever since the series was of the most successful and pro- started. 1-2-44

lific composers in action. Other Basie originals, classed

Basie has more than 50 pub- as standards in the realm of mod- lished and recorded compositions ern music, include: to his credit, including the im- "Swingin' the Blues," "Jumpin' mortal "One o'Clock Jump," at the Woodside," "John's Idea," greatest of all big band swing "Basie Blues," "Doggin' Around," standards, which has passed the "Every Tub," "Miss Thing," 3,000,000 mark in record sales. "Texas Shuffle," "Diggin' for

Two years ago the Count was Dex," "Hollywood Jump," "Riff elected to membership in the Interlude," "Shorty George," American Society of Composers, "Sent for You Yesterday," "Goin' Authors and Publishers, and he to Chicago Blues," "Red Bank has received no less than three Boogie," and many others. rating increases since that time, In collaboration with his man- constituting a remarkable achieve- ager, Milt Ebbins, the Count ment in the keen competition penned "Basie Boogie," "Tune within ASCAP. Town Shuffle," "Coming Out

Swing Series Successful Party," and "South Side," recent additions to the Basie series. He

presented the "Jump" in Columbia's "Reveille with Beverly," and will do a repeat in a new musical film this fall.

Compose Songs for Sixth War Loan Campaign

Informer Houston, Texas

Recordings of two songs by Negro composers to be used in the Sixth War Loan Drive, which begins November 20, have been made by the Radio Division of the War Finance Division. These songs are "The War Bond Man," by Andy Razaf, which is sung by Frank Sinatra, and "That's Why I Buy War Bonds," by J. Rosamond Johnson and Andy Razaf, and sung by Bob Hannon. Messrs. Johnson and Razaf (left to right) are outstanding composers of popular music.

11-05-44

ing on the production, for which Cpl. Irving Levinson of New York City has written a lively script, are certain that soon after the curtain rises on "Blow Your Top," men up on Guadalcanal's dusty roads will be humming the five original song hits. One indication of how sure-fire they are is the fact that Bob Hope and Frances Langford, passing through, asked to take several numbers back with them to the States.

A Few Tunes

"I Like to Look at You," "Blue in a Blackout," "I Just Had to Go Latin" and "Gotta Hit the Hay" have been copyrighted. Painter's Mate Grigs admits that music is his hobby, hopes to write for musical shows after the war. 12.23.44

A graduate of the University of West Virginia, with a bachelor of arts degree in mechanical arts, Grigs was working on his master's degree in fine arts at Columbia University when the war broke out. At Hartford, Conn., he was director of boys' activities for the Hartford Community Chest agency and also has worked for the Harvard Boys' Club in New York City.

Paul Whiteman conducts Ellington score on Blue

Los Angeles Tribune-Calif.

11-26-44

Paul Whiteman, music director of the Blue Network, returns to the "Contemporary Composers' Concerts" podium tomorrow (Tuesday) to give the first performance anywhere of a score by Duke Ellington entitled "Blue Tropia." It is in contemporary vein and will be given the typical Ellington touch.

The concert, the 11th in the "Contemporary Composers" series, will be broadcast from 11:00 to 11:25 p.m., PWT, and will be repeated over the Pacific Coast Blue Network next Saturday at 3:30 p.m., PWT.

During the series, there have been introduced new works by Igor Stravinsky, David Rose, Paul Creston, Morton Gould, Theodore Wendgand, Roy Harris, Erich Wolfgang Korngold, Domenico Savino, Victor Young, Peter De Rose, Kent Cooper, Aaron Copland, Paul Lavalle, Ferde Grofe, and Nathan Van Cleave. Several of the composers have conducted their own scores.

Infirmary everybody is equal and ought to be free.

Also introduced on the program were Dorothy Maynor and the Ink-spots. 11-11-44

At the conclusion, Congressman W. L. Dawson of Illinois spoke from Chicago over Mutual.

Writer Says Music Racket Fleeces Young Composers

Journal & Guide — Norfolk, Va.

6-24-44

By DON DE LEIGHBUR

NEW YORK—Over a million dollars yearly that should be distributed more equitably among Negro songwriters is going into the pockets of publishing companies, agents, recording studios, and whatnot in these days of high powered promotion of swing songs.

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Soon, somebody gets an idea that the song "might have a chance" and starts talking to Joe Spivvins. Joe is talked into letting the "somebody" who may be a band leader, a vocalist or a musician, "help" him fix up the song. When the manuscript is finished the "somebody" has put in one or two notes, a comma or a semi-colon, and then stuck his name on the piece as co-composer.

TO THE ARRANGER

Away they go to an arranger who puts in another comma or two as he makes up a 14 part orchestration and his name gets on the song as a co-composer. The band leader takes the number, runs it down with his band, let his vocalist have it and plays it on one of his dates as "my latest composition." Then comes a recording date.

The song is then on the road to earning something and Joe Spivvins is beside himself with unadulterated joy. He gets his first contract—from the recording company in which he gets but a third in his own song since the band leader and the arranger have the other shares.

Before the master platters have cooled off, the band leader comes for Joe Spivvins to go see a publisher. The publisher has desk space in some imposing Broadway building and comes in only for his mail or to meet a new sucker. Joe Spivvins and the band leader are new suckers, although the maestro should know better. There they get a new set of contracts which make the song more or less the complete property of the "publishing company."

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6-24-44

each for the same amount. The publisher sent him the record and distributed the song. He then took out what he wanted and distributed the rest to the band leader, the arranger and the publisher as per contracts with the publishing company.

PUBLISHER MAKES DIVVY

He reads through the statement and sees that the band leader, the arranger and the publisher are cut in on the dropped a pot full of gravy

Basie, Once $28,000 in Red, Grosses $400,000 Annually

Afro American — Baltimore, Md.

8-19-44

HOLLYWOOD—Behind the phenomenal rise to the top of the band heap by Count Basie has been a man to whose efforts the Count credits a great deal of his tremendous success. That man is Milt Ebbins, the jump king's personal manager.

Four years ago Ebbins took the Basie band, $28,000 in the red and on the verge of breaking up, under his wing. The rest is musical history—since that time Basie and his music-makers have developed into an organization that grosses more than $400,000 annually.

The Count's recent triumphs include appearances in five big musical films last year, with more to follow, four record-breaking weeks at New York's Roxy Theater, more than 3,000,000 Columbia records sold during 1943, and a five-year contract for engagements at the famous Blue Room of New York's Hotel Lincoln. 8-19-44

Add to all this the Count's achievement in being signed as a permanent feature on the Kate Smith Hour. Basie is set for a six-week run at the New Plantation Club in Los Angeles, opening August 16, and for featured roles in two important musical films, which begin shooting next month.

Scores In Guadalcanal

New York Sunday News — New York Age

GI Turns Out Tunes Such As 'Blow Your Top,' 'I Like To Look At You,' Etc.

GUADALCANAL, B.S.I. (ANP)—The dark-haired Red Cross girl walked into the lounge, mounted the stage, faced the room where several hundred men were gathered around the game tables. Outside, a tropical rain beat through the palm fronds, pattered into ankle-deep mud, drummed on the roof of the service club. 12-28-44

"Is there a piano player in the room? I need someone to play for about 10 minutes."

A sailor in faded blue dungarees and shirt got up, strolled over to the piano, sat down and began to play. The girl listened, curious. "That's something new, isn't it?"

Something New

"Well, yes—it's just something I wrote." His voice was quiet, very soft. A few minutes later Ethel MacDonald, Red Cross worker from Stevens Point, Wis., had lined up Howard Grigs, painter's mate first class, from Staunton, Va., to do original compositions for a musical comedy already under way at the club.

The girls and enlisted men work-

Free and Equal Blues

Baltimore Afro-American

By JOHN JASPER

HOLLYWOOD—If you didn't hear the "Free and Equal Blues" Monday night, you will 11-11-44

It was sung by Clarence Muse and Mr. Richardson for Hollywood over a nation-wide hookup as a part of the final "Democrats for FDR" hour.

The song, which Humphrey Bogart predicts will be a hit, went over with a bang.

It is one of those propaganda things that is tunefully and cleverly done. 11-11-44

All Corpuscles Same

There is no difference, it says and Amen, no difference in the chemical makeup of the body. If body and blood are the same, the song says, down at the St. James between corpuscles of Africans

Composer

Amsterdam News

last check Joe Spivvins got from his publisher was $00.67. After a year, Joe Spivvins hasn't yet seen his song in published, saleable form. He never will. That's part of the racket that is engulfing thousands of ambitious girls and boys who have songs that have merit. They're taken for a ride and never get the chance to come back.

Next week, I will write more on this subject.

Dad of "Shoo Shoo Baby" No. 1 Foe of Jim Crow

By RICHARD DIER

NEW YORK. — Phil Moore, author of "Shoo Shoo, Baby" and other hits, currently appearing at Cafe Society Downtown with his own band, has probably done more to break down racial barriers in Hollywood than any other colored entertainer. "I proved to the studios that the inclusion of colored musicians in their orchestras would save them a lot of money and produce better music at the same time," he

Phil Moore

told the AFRO in an exclusive interview this week.

"The whole idea was simple. Knowing that they discriminated against first-class musicians because of their color, I pointed out that these men could do the required playing in less time and better, too.

Revelation to Studios

"The result was that in some cases we were able to cut down 15 hours of playing time to 11. Studio officials saw the light in terms of saving dollars and cents, but I think they also realized that they got a better job all around."

Mr. Moore attempted his experiment successfully at MGM and RKO, and also conducted a mixed band at Columbia. He spent five years with MGM, where he did conducting and recording.

He has worked for the J. Walter Thompson Advertising Agency, Milton Berle, Bing Crosby, Lena Horne, and other stars. Coached Hazel Scott and was musical advisor for the picture, "Cabin in the Sky."

Victim of Color Bar

"I could have had an executive position in musical direction and promotion for MGM if I wasn't colored," he continued. "However, I don't care too much about that since I now have the opportunity to do what I've always wanted. My new band here at Cafe Society is a mixed band. I intend to keep it that way.

"My ambition is to have the best musicians, play the things I want to play, and produce the best American music. With all my experience in Hollywood, radio, and on Broadway, I want to be ready to accept any job in any one of these fields at any time."

In Symphony at 12

Mr. Moore was born in Portland, Ore. He began playing the piano when he was four, and played in a symphony orchestra at the age of 12. After finishing his studies at the University of Washington, he went to Hollywood.

"My taking up jazz started in a funny way," he said. "I was only studying classical music until the time my mother heard me banging out the "St. Louis Blues" on the piano one day. After she heard that, I had my own way."

Parisian Beauties Darken Their White Skins with Powder; Don Zoot Suits as Tan Yanks Approach

WITH THE AMERICAN TROOPS IN FRANCE. — (ANP) — Swinging away from its characteristic conservative dress, French youth in search of some appropriate expression of anticipated liberation has turned to the colored Americans' way of doing things by wearing zoot suits and jitterbugging.

The "zazou haircut" or "swing haircut" is now a common sight on Parisian boulevards.

The conversion was made here when Allied troops advanced within a few miles of Paris. Applying the dark-colored powders to their white skins which they made universally famous, young French women have also been hit by the zoot-suit craze, originally popularized by America's dark-skinned citizens.

Enter the "Zoot" Girl

Their zoot-suit attire consists of very long, full trousers or plus fours with highly colored blouses. Every zoot girl carries a very long, gaily checkered parasol.

How French youth learned the intricate jitterbug steps still remains a mystery. While their German conquerors have gone on record as opposed to the dance because of its African touch, they have not used any force to discourage its spreading popularity in Paris.

All of this, with the zoot-suit craze included, is merely the expression of the end of four years of gloom under Nazi domination.

DOROTHY MAYNOR SINGS IN WASHINGTON, D. C. CATHEDRAL

WASHINGTON. — Dorothy Maynor was soloist at Washington Cathedral last Sunday when the great edifice was crowded to capacity with a mixed audience of all colors, creeds and national origins in celebration of the 50th anniversary of the world Y. W. C. A.

The noted soprano sang "Hear Ye, O Israel" from "Elijah" and "Omnipotence" by Schubert. Headed by uniformed "Y" girls from the armed forces the processional included representatives of the United States Y. W. C. A.'s and costumed representatives of nations among which the Y. W. C. A. was established in peace time.

"Unless we achieve justice in our own race relations at home, the Rt. Rev. Angus Dun, Bishop of Washington said in his sermon, "we will not be able to deal justly in world relations with the vast populations of Asia and Africa."

Since choir music only is customary at the Cathedral, Miss Maynor's presence as soloist was regarded as symbolizing unity in the "Y" celebrtion. And the "mixed" gathering also was something unusual in D. C. local comment said.

Mary Lou Wrote "Roll 'Em," Was With Kirk 12 Years

Mary Lou Williams, jazz pianist, who was chosen last year by Variety for its Hall of Fame, feels that the fight against racial discrimination is the most important issue today.

Good music can go a long way toward helping eliminate jim crow, and it is her opinion that tours of colored bands down South in the past have been a step in the right direction.

"During the twelve years I played with Andy Kirk's band, I found the South very favorable to colored musicians," she told the AFRO in an exclusive interview

MARY LOU WILLIAMS

at Cafe Society Downtown, where she recently returned after an extended tour of the country.

Great Improvement

"Mind you," she said, "that was even before the war began. Naturally, there has been even greater improvement in the past three years.

"The younger generation of white Southerners can best be counted on," she continued. "When I was in Georgia and Florida recently, they came backstage to speak to me and to get my autograph. Many white musicians came in to play with the band. This is a very healthy sign for the future."

Miss Williams said that colored musicians are getting better breaks, and places where they never hired them are now taking them on. Salaries are better, too.

Praises Mildred Bailey

"One person to whom we should all be thankful is Mildred Bailey, white radio singer. She has always insisted on having colored musicians in her band. What we need is lots of Mildred Baileys.

"A bad blot on the radio picture happened about a month ago with the Chesterfield program," she said. "They absolutely refused to accept colored musicians in their orchestra. We have to fight people like that."

Miss Williams was born and reared in Pittsburgh. She has been earning money since she was eight years old, playing piano for fifty cents, twenty-five cents, or whatever she could get.

Music Comes Natural

Writing music just came natural to her, and she is as well known as an arranger and composer as she is a pianist. She has arranged for Duke Ellington, Benny Goodman, Bob Crosby, Glen Gray, Andy Kirk, and others.

One of her compositions, "Roll 'Em," turned out to be one of Benny Goodman's most successful numbers.

"I like it here at Cafe Society," she said, "because of the freedom I have and also because so many liberal people come here. Barney Josephson, the owner, deserves a lot of credit for his racial sympathies." — DIER.

D.C. Chorus Splits With National Negro Opera Co.

11-11-44

WASHINGTON

The Washington choirs of the National Negro Opera Company announced last week they had severed all relations with Madame Mary Caldwell Dawson and would form their own opera group on a local basis.

This action was taken, according to Sergt. A.L. Hayes chairman of the group, because of embarrassment caused the members when they were swamped with request for return of money to purchasers of tickets for "Aida" which was never presented.

In a statement to the AFRO on behalf of the choristers, Sergeant Hayes said:

All Monies Reported

"We want it definitely understood that all money collected for tickets for the opera "Aida" by members of the choirs was turned over to Mrs. Mary Caldwell Dawson and we have receipts for same.

"For their money, all are informed to call at the headquarters and residence of Mrs. Dawson, 3315 Fourteenth Street Northeast, or phone, Decatur 5232, as it was turned over to her. Mrs. Dawson never took the chorus members into her confidence and we never know what the expenses of the opera company were or how the receipts were disposed of. She is the boss and told the chorus that she did not have to make any report to them. 11-11-44

"For the information of the public, the chorus, at a call meeting, voted unanimously to withdraw from the National Negro Opera Company and has orders from the board of governors of the American Guild of Musical Artists, not to perform in any opera sponsored by Mrs. Dawson or the National

Negro Opera Company."

AFRO-American, Balt. Md.

NAACP Interracial Orchestra in Brooklyn, N. Y. Rehearsal

afro-American Baltimore-11-11-44

First Venture Gains Enthusiasm of Director and Leader; They Tell How It Started

By RICHARD DIER

NEW YORK.—The organization of an interracial orchestra, which has been the fondest dream of the NAACP for many years, finally came to life last week when a mixed group of musicians met at the Brooklyn NAACP, 474 Sumner Avenue.

Under the critical eyes of Fred Turner, president of the branch, and the AFRO, the musicians were given individual tryouts and then played together. This first rehearsal drew ten people, four colored and six whites.

Mr. Turner expressed great enthusiasm about the whole idea.

"Music soothes the soul," he explained, "and can improve relationships between colored and white people better than most other things can.

"As this is the first interracial orchestra started by the NAACP, I have hopes that many other branches will do the same.

"It's important to do these things now to show the world that the two races can get along together. Music is the best medium. It'll take time, no doubt, to train these musicians and whip them into a fair orchestra, but it's well worth it.

World of Good

"Once we're set, we'll be called on to play in lots of places, and that's where we can do worlds of good."

The director of the orchestra committee, Maurice Berlow, a musician, told the AFRO that he got disgusted whenever he came to membership meetings and found he was the only white member present.

"I broached the idea of such an orchestra at a meeting, although it had come up time and again and had been dropped. This time, the members approved my plan and I went to work getting applications from people interested in the idea.

"I'm sure that it will go a long way and be a great factor in improving race relations. Besides, it will help recruit many whites into the NAACP. That's important, too."

Gold Leads Orchestra

The NAACP has been fortunate in securing the services of an orchestra leader who has had vast experience in music, despite his youth. Ernest Gold studied music at the State Academy in Vienna before he came to America in 1938.

He is a composer by profession, and has written works performed by the NBC Symphony Orchestra, and also a piano concerto which will have its premiere in Carnegie Hall in January.

"I have never been able to understand racial discrimination," he said, "and I've fought it all my life. All people are alike and equal."

At the end of the rehearsal, the AFRO reporter was asked to speak. He encouraged the musicians to be patient until they learned the rudiments of playing together in harmony.

Orchestra Members

He pointed out that they were pioneers in an undertaking of great significance, especially in the fight for equality.

This effort would prove that democracy can work and that all people can get along without friction, as was proved in the Reconstruction Period following the Civil War.

The members of the orchestra are: Wilhemina Gale, 50 Halsey Street; Sarah H. Kassoy, 30-A Hampton Place; Calvin Glasgow, 99 Herkimer Street; Hugo Jackson, 216 Macon Street, all of Brooklyn;

Charles Siegal, 40-06 155th Street, Flushing; Maurice Berlow 130 E. Fifty-ninth Steret, NYC; Sam Robbins, 25 Huntington Drive, Yonkers; Esther Jaffe, 5 Jones Street, NYC; D. Decoteau, 641 Warwick Street, Brooklyn.

U.S. Soldier Choir Making Musical Mileage History

afro-american-Baltimore 10-21-44

(Theatrical Editor's Note: Soldiers from New York, New Jersey, Maryland, Pennsylvania, Massachusetts, and the District of Columbia are mentioned in this article.)

SOMEWHERE IN ITALY — (Delayed) — Singing the music we love and still remember, a chorus of twenty-five voices assembled from a colored infantry regiment, assisting in the security of the air bases of a U.S. Service Command and other Allied airdromes, is making a tour of the Italian Theatre of Operation.

The choir was organized in the latetr part of 1942, when the regiment was stationed in the vicinity of Boston, Mass., back in the States, by Cpl. Boyd V. May of Jersey City, N.J., and First Lt. Edward W. Broke, Washington, D.C.

Prior to leaving the States, the choir went on a war bond selling junket througnout the Eastern States, selling many millions of dollars worth of bonds.

Now in the midst of a tour of the Italian mainland, it seems that this organization is making musical mileage history, having appeared in three continents, with the possibility of a fourth.

Cpl. May, director of the group, also accompanies many of the soloist performers at the piano. Other accompanists are T/5 Charles J. Adams, Brooklyn, N.Y., and T/4 Robert L. Alexander, Stamford, Conn., both regular members of the chorus.

The soloists, First Sgt. James H. Ross, Ayer, Mass.. tenor, and Cpl. Robert Williams, Wildwood, N.J., bass, have written many original compositions which have been presented publicly.

Other members of the chorus are:

Pfc. John F. Spencer, Charlotte Courthouse Va.; Pvt. Paul L. Roberts, Boston, Mass.; T/5 Kenneth A. Collymore, Cambridge, Mass.; Cpl. Robert C. Garnett, Cambridge, Mass.; Sgt. Charles I. Dabney, Little Plymouth, Va.; Pfcs Thurman S. Rhodes, Baltimore; Sgt. Milton Pinnick, Baltimore; Sgt. Louis P. Prather, Washington, D.C.; Pvt. Harry R. Gadsden, Richmond, Va.; T/5 Charles D. Evans, 910 N. Gilmor Street, Baltimore; Sgt. Samuel B. Harris, 1829 Presstman Street, Baltimore; Pvt. Calvin L. Johnson, Boston;

S/Sgt. James G. Jackson, Canajoharie, N.Y.; Pfc. Allen E. Green, Hartford, Conn.; Pvt. Frank L. Marshall, Roxbury, Mass.; T/5 David A. Harper, Jr., Thomasville, Ga.; Sgt. James R. Henderson, NYC; Pfc. Louis T. Shropshire, Jr., Worcester, Mass.; Pfc. Daniel H. Bethea, Bridgeport, Conn.; Pfc William P Waugh, Pulaski, Va., and Cpl. Edward Bailey, Germantown, Pa.

Record News and Reviews

Following upon the heels of the 'Fats Waller Memorial Album" released last month by Victor, that company has issued a single platter by the late rotund comedian of song. "Oh Frenchy," a tune written for World War I but especially appropriate today, and "It's A Sin To Tell A Lie," are the two nice tunes involved. There is a lot of good small band jazz on the record but our beloved Fats steals the disc with his jovial comedy, his rasping voice, his fine piano, and his manner of talking back to the tune, the band, and the piano.

Johnny Hodges, the great alto saxophonist with Duke Ellington's sensational band, leads a small crew on a new Bluebird record of 'Passion Flower" and "Going Out The Back Way." The band is entirely composed of Ellington musicians with even the Duke fingering the piano for the disc. 'Passion Flower" features Johnny's sliding alto sax in a soulful mood. "Going Out The Back Way" is a more pure instrumental with plenty of solos.

Arthur 'Big Boy" Crudup pops up on another Bluebird doing two of his own blues "My Mama Don't Allow Me" and "Standing at My Window.' Big Boy sings fine blues with his own sensational lyrics sparking the vocal exercises. Art is accompanied by bass and guitar.

Lena Horne and Artie Shaw hit together on 'Don't Take Your Love From Me" on a new Bluebird. Lena sings a fine torch song on the disc with plenty of aid from the topnotch Shaw band. Lena proves on this disc that she has as much beauty in her voice as she has in her face. Artie Shaw and the band do an instrumental on 'It Had To Be You" for the other side of the platter.

Tommy McClennon sings 'Shake It Up and Go" and 'I Love My Baby' blues on Bluebird. Guitar and bass accompany the blues shouter on the two sides. Both sides are straight blues with plenty of expression and feeling.

Swing Headlines: Lena Horne broke the record set by Tommy Dorsey at the Downtown Theater in Detroit. Tommy's sensationally high record was a tough one to crack but Lena, the first Negro attraction to be billed in the house, slid the house profits just a few dollars above the trombonist.

Duke Ellington is the author of a swell new tune which is being published by Paramount Music. The song, slated for the Hit Parade, is called 'Don't You Know I Care (Or Don't You Care To Know)" It has already been plugged on the air many times and looks like another "Do Nothin' Till You Hear From Me" which turned out to be one of Duke's biggest hits.

Phil Moore, who wrote "Shoo Shoo Baby," is plenty busy in Manhattan these days. Phil is busy plugging his two newest songs "There's Be A Jubilee" and 'I'm Gonna See My Baby," has just written a long jazz classic work "Species Americana" which he has previewed on CBS's Mildred Bailey Show, and now plans to open with his quartet "The Phil Moore Four,' on 52nd street. The Tondelayo will probably be on the spot.

CHATTERBOX

NEW YORK—Night clubs are doing a great business in the Broadway sector . . . All the spots are vieing for honors with elaborate shows, headline attractions and plenty of glamour in store for the midnight dawn patrol.

The Zanzibar on Broadway continues to be tops with an all-colored revue—the Inkspots, Ella Fitzgerald, Berry Brothers, Peg Bates, Dorothy Donegan and Claude Hopkins and his orchestra.

Tondaleyos on Swing street seems to be the best attraction among the intimate cafes, with Gladys Bentley, queen of cabarets, Billy Daniels, tenor, Midg Williams, song stylist, Rubberlegs Williams, jazz hound of night life.

Joe "Ziggy" Johnson, favorite night club producer from Chicago, guesting with William B. Graham, well known artist's representative at Tondaleyos. Ziggy was all smiles over his latest success in taking over the lease to Pershing Hotel Cafe which he will open on December 22. His opening show will be a star-studded revue including the biggest names in show business. Negotiations are under way for Count Basie's orchestra, Marva Louis, Berry Brothers, Pegleg Bates and other headliners.

Farney Bigard, formerly with Duke Ellington, arrived at the Onyx club, from the Pacific coast with his band, a small combination including Joe Thomas, trumpet; Stan Levy, drums; Cyril Haynes, piano and Billy Taylor, bass . . . Stuff Smith and Dolores Brown continue with the show.

James Pemberton, political leader, recently purchased the Harlem Hollywood bar and grill on West 116th street and will stage a new revue with entertainment and small band that will add a new spot to the Harlem nightlife.

The Spotlite, a new supper club of Swing street opened Friday night with Edna Mae Harris, emcee Skeets Talbert orch and other entertainers.

NEW JIM CROW SONG BIG HIT

Something new in the way of songs has the whole town talking. It's the song "Jim Crow, You Got to Go." Without fanfare, high-powered publicity or radio "plugging," this tune is headed for big things. It has already been performed in such varied spots as Harlem's famous Heat Wave and Boston's staid Symphony Hall, where it was sung by Laura Duncan.

It's what the "hepcats" would call a jump tune, a simple, catchy melody, easy to remember and perfect for dancing. But more than that, it's a song that really says something. The composer, Arthur Korb, states that it was inspired by Paul Robeson, when that great artist spoke against the danger of anti-semitism here in Boston a year ago.

A great future is predicted for "Jim Crow, You Got to Go." Already on sale coast to coast, you can get it at your Don't miss it. It's the big song of tomorrow.

Mark Burleigh's 50 Years Service

NEW YORK—Venerable Harry Burleigh was honored Sunday by a special service of Negro spirituals at St. George's Protestant Episcopal church, where he has been baritone soloist for half a century.

The service directed by George W. Kemmer, white organist and choirmaster, was the twenty-first such service given in Burleigh's honor. It was introduced in 1924 by Mr. Kemmer to honor Burleigh's thirtieth anniversary and has been held annually since.

The original program was devoted solely to Burleigh's compositions and arrangements. Sunday three played on that first program, "O, Brothers, Lift Your Voices," "Weepin' Mary" and "Deep River" were sung again. Nearly 2,000 attended the service.

Muriel Rahn Tops In Concert Here

By E. Belfield Spriggins

Displaying a dynamic personality, excellent stage presence and muchly improved voice, Muriel Rahn covered herself with glory on Thursday night, November 15, when she sang to a not too large gathering in the Booker Washington Auditorium in the Second of the current season's Crescent Concerts Company's presentation. A cultured voice of wide range, much depth, good tonal quality, well handled, marked Miss Rahn among our better dramatic sopranos of the day.

Offering a program of varying degrees of difficulty including selections in French, German and English, both of the old and modern schools of composers and arrangers, the artist captivated her listeners from her very first number. Singing with understanding feeling and sureness, with excellent diction and faultless pronunciation and enunciation added to a very pleasing voice, one that rang true in her upper, middle and lower registers and displaying a definite understanding of the Bell Canto method, she gave an excellent performance and judging by the thunderous applause which greeted each selection following the first. Her listeners went away very well pleased and Miss Rahn won a new following in New Orleans.

Edward Hutchinson gave fine, soulful understanding support at the piano, thus adding a farther artistic touch to a pleasing performance.

New York Little Symphony Presents Negro Soloist

NEW YORK (C) — The first Negro ever to be presented in a debut recital with the famous New York Little Symphony (which presents outstanding young American artists) conducted by Joseph Barrone, eminent impresario, at Carnegie Hall, was the honor accorded William Bodkin, young Harlem baritone.

Bodkin, a pupil of Madame Grete Stueckgold, formerly of the Metropolitan Opera, is an accomplished musician, plays both organ and piano and composes. His program was varied. It included Handel, Beethoven, Verdi an da group of Seven Satiric Songs by modern composers. He was best in his Italian numbers, the most notable being "The Waiter" by Arturo Giovannitti. Bodkin sang with a directness and sincerity and has excellent diction.

Dorothy Maynor Praised in Pre-Christmas Concert

J. D. CALLAGHAN
Free Press Music Editor

The Detroit Symphony Orchestra, under Karl Krueger, presented the last of its pre-Christmas orchestral performances Saturday night in Masonic Temple. It was an evening that maintained a plane of exalted playing throughout, with Dorothy Maynor Negro soprano, adding enormously to the artistic beauty of the concert.

The concert opened with the playing of two Bach-Castro chorales, part of a set of three which were included in a recent program. The second reading of the work was far and away better than its first, for orchestra and conductor abated the speed which the chorale, "Rejoice Now, Beloved Christians," was performed. Dirk Van Emmerick's performance of the oboe line in the opening chorale was outstanding.

HER OTHER SONGS included a song seldom attempted except by the greatest singers, among whom Miss Maynor is indeed a shining light.

the spiritual, "Were You There When They Crucified My Lord," sung unaccompanied; Strauss "Zuelgnung" and "Caecelie" and "Ich Liebe Dich." Miss proved indisputably that the Negro songs have a place in vocal art.

orchestral portion of the program was otherwise devoted to Wagner's "The overture to Wagner's "Dutchman"; Liadov's "Enchanted Lake," which haunts by its similarity in parts to the "Forest Murmurs" from Siegfried, and Liszt's "Les Preludes."

If one were to judge orchestral greatness on the same basis as greatness, then Krueger and the orchestra come very near to greatness.

IT IS THE proportion of achievements which arise from continued endeavor which bring a man or an orchestra fame.

CONTINUING in the same key

40b-1944

COURIER VERSE

Courier-Pittsburgh, Pa. 1-22-44

On November 13, 1942, in the battle of Guadalcanal, Leonard Harmon, mess attendant 1st class aboard the battleship U.S.S. San Francisco, heroically lost his life when he deliberately exposed himself to hostile gunfire to protect his shipmates. Throughout the engagement he assisted in caring for and evacuating the wounded to dressing stations aboard the ship, and according to the citation accompanying the Navy Cross, which he was awarded posthumously, "displayed unusual loyalty in behalf of the injured executive officer."

As a tribute to this brave Negro sailor, one of the Navy's new sleek Destroyer Escorts, christened by his mother, was launched bearing his name.

LEONARD HARMON

Sail on, Leonard Harmon!
Sail on to the sun!
The dawn is just breaking
Your day is only begun.

You are with us once again.
You were with us once before,
It was just plain Harmon then,
It was "messman," "boy," or "Len."

It's not plain Harmon or Len anymore . . .
It's different now,
You don't go ashore
As you used to do at the end of the mile
To find a place to laugh for a while,
To sing and hide your heart
With a smile.

It's different now . . .

It's not Len anymore—
The brownskin lad who played ball in the alley,
The mess attendant who worked in the galley.

No, if you please!
U.S.S. Harmon, they call you now.

White foam boiling on a blue-gray bow biting the seas.
U.S.S. Harmon, Destroyer Escort 687 U.S.N.
Yes, Leonard Harmon, you're with us again.

A proud mother christened you,
Sent you down the ways to join the fleet,
Even as she had sent her son to join the fighting Navy—years now gone.
Proud tears streamed down her brown cheeks.

(Pearls on the soft plush,
Color of cinnamon.)
Sail on, Leonard Harmon,
Through the cascading water,
The shell burst and slaughter.
You're symbol of the heroism and courage of a race of loyal men.

Yes, Leonard Harmon,
Mess Attendant, First Class,
You are with us again.

Sail on! 1-7-44
Carve a path of freedom over the cool green . . .
The unknown, unseen;
Bore through the fog,
Shake the unfathomed deep,
Ripple the purple shroud,
Covering countless heroes
White and black, wrapped in
The stars and stripes in their eternal sleep.

Let your diamond courage glow
In the murky depths below,
The lightning and the din.
Yes, it glows here in our hearts
Through the pores of our brown skin

We are with you, Leonard Harmon,
hand and heart:
You are with us, Leonard Harmon,
and your spirit will never depart.

FRANK SILVERA.
21st Battalion, 16th Regiment,
Naval Training Station, Great Lakes, Ill.

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"I AM THE NEGRO"

By Cpl. J. W. Barnes, 728th Sanitary Company, Camp Butner, North Carolina

Negroes Hamilton,

I am the Negro from the dark jungles of Afriea, Negro

Captured and driven by the white man of America;
I came into America with balls and chains, 1-1-44
My life bent with sorrow, my heart filled with pain;
Though captured and driven like dumb beaten cattle,
I am the Negro that has fought in every battle.

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I am the Negro from Egypt's dark land,
Where the dawn of civilization first took its stand;
Though captured and sold into America' hand,
Now for America I take my stand,
I am the Negro by the works of my hands,
Have built America into a progres sive land.

I am not the invading barbarions—
I nm not the teutons nor the Scandinavians;
But I am the Negro that came up though tribulations, 1-1-44
Bent with the scars of prejudice and discrimination;
Yet I am helping to build a progres sive civilization.

Though bent with the scar of discrimination,
I now defend the freedom of a nation;
Though denied freedom and justice in education,
Yet I am going to aid civilization;
Though dark has been the path of which I have come,
Yet Got is my father and I am his son.

I am the Negro that believes in a true democracy,
Regardless of race, color, or aristocracy;
I am the Negro that believes in liberty, 1-1-44
Though for three centuries it was denied of me;
Let every man be given according to his capability,
Free from prejudice and hatred, but with humility.

When the Declaration of Independence was signed,
It declared liberty and justice to all mankind;
I am the Negro that gave my life for victory,
But liberty and justice were denied of me;
I am the Negro that shed blood for victory,
But slavery and servitude were awaiting me.

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Through slavery and servitude I took it fair,
Until Abraham Lincoln, did declare; 1-1-44

No nation could exist, half slave and half free,
And support a progressive democracy;
I am the Negro ow defending Amrican democracy,
Though denied justice, liberty and equality.

Lyric To "Fats" Waller

Journal & Guide, Norfolk, Va.

By J. FARLEY RAGLAND

1-22-44

Dry your tears and don't cry "Cats,"
Calm your fears 'bout swing man "Fats"—
Wipe your eye, and cry no cry,
Sigh no sigh for "Fats" won't die!

He's still a-swingin' in the Land of Stars,
A-ringin' and a-singin' on his boogie bars—
Can't you see him smile in that Waller style,
While the cherubs go a-chirpin' down the golden aisle?

From the beaming blue will his songs drift through,
Brimful of stardust and dreams come true;
They will thrill and will fill as they used to do,
When "Fats" got groovey with his rhythmic crew.

As long as there's honey in Honeysuckle Rose,
And Ain't Misbehavin' makes you tap your toes,
From June to December, December till June,
The folks will remember Ol' "Fats" and his croon.

As long as the birdies sing in the trees,
As long as there's music in piano keys,
Mem'ries will echo his solid sway,
And all those witty little things he'd say.

He gained a goal for which men strive—
The things he did will long survive,
His happy tone will long live on,
Don't cry "Cats"—for "Fats" aint gone!

COURIER VERSE

Courier-Pittsburg, Pa. 1-22-44

BLACK BOMBARDIERS

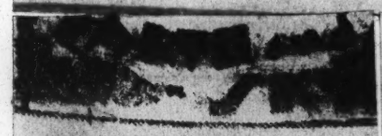
'Tis another: "Hurray for our side!"
Black Bombardiers! The blue skies ride.
I told you so, some time ago,
Your Uncle could not beat the foe
Without your stalwart, manly blow.

I knew full well you'd win the prize;
You'd man our ships and ride our skies;
'Twas only common sense to see,
Chocolate Marines would have to be—
And Black Bombardiers o'er land and seas.

Inch by inch they fought you though,
Which only made our progress slow.
We laugh through tears, as Victory nears,
And pity those the good news sears.
Hip, Hip, Hurray! BLACK BOMBARDIERS!!

My salutation 1-22-44
If Blacks must die beside the Whites—
By the God that made us, that's Equal Rights!
Omnipotence, Who see and hears
Will wipe away our future tears. . . . Amen.

—IRENE WEST



POOR GIRL'S RUINATION

Call-Kansas City, Mo.

I went to Chicago
At the age of three.
Chicago nearly
Ruined me. 1-28-44

I went to Detroit
At twenty-one.
What Chicago started
Detroit's done.

If I'd a-growed up
With a little money,
I might not a-been
Ruined, honey.

Before you give
A girl damnation,
Take what IS in
Consideration.

—Langston Hughes.

ON ROBESON'S OTHELLO

Shakespeare! Thou shouldst be living at this hour
To observe thy black Othello on the stage,
Moving about with great majestic power,
Like Hannibal in his glorious day and age.
He truly is the Moor thou hadst in store 1-28-44
When thou first penned the noble tragedy;
For he performs as no one has before,
And earns the cloak of immortality.

Ah, proud as ever is his humble race,
For he hath brought new hope to their estate,
And has encouraged them to stand and face
The new tomorrow only known to Fate.
So thanks to thee, O bard, in heaven's clime,
For thine "Othello," still immune to time!

—Ricardo Weeks.

WHEN ONE IS OLD

Old age is fine when those who live it
Are sweet unto the end
And keep a smile and love to give it
To foe as well as friend.
But when one old becomes a cynic
And hates the world about,
In other words, if one's a finic
That's cause to put one out.

—William Henry Huff.

FIGHTING FOR HOME

I am fighting to help my country
To win the victory.
For the world in which I live,
"America," must be free!

I'll go to the seas and won't complain
And do my very best
To win this war from its flame
No matter what's the test.

And when the war is over
And peace has been signed
And when its time for signatures
I'll be there to sign mine.

They might not ask for it
But just in case they do,
I'll be there to tell them
That I served my country, too!

I'll lock these things in my heart
For remembrances of my life!
Then I shall return to you,
My mother, home, and wife!

—Lincoln J. Edwards Jr.

DORIE MILLER

By William Henry Huff for ANP
Plaindealer-Kansas City, Kan.

He was the first to fill a bullet at the Japs
When his country was attacked;
This is not in the dominion of perhaps,
When 'twas time to rise and act
He forged himself and seized a mighty gun
Which he turned upon the foe, 1-14-44
This, of course, helped to put the culprit on the run
Gratitude to him we owe.
He is now beneath the waves
Ah, his noble work is done—life for you and me
But he died to live—a race
To a place up in the sun.

COURIER VERSE

Courier-Amsterdam
1-15-44

(NOTE: Douglas B. McKoy is a Steward Second Class, U.S. Navy, stationed at the Naval Air Station, Boca Chica, Fla. He is 23 years old and has been in the Navy four years, during which time he has been in many parts of the world. He writes: "I am a cook for the officers which I found all right until my arrival in Florida . . . When we do get off for liberty, it is the back seat in the bus. After all, if we can cook, serve and clean for them it looks to me that they ought to be decent enough to see that we get comfortable seats on the bus. We have to mingle with them all day long!" Quite right.—Editor.)

Colored to the Rear

To ride any Southern bus the prices are so dear,
You pay the same as any one but colored to the rear.
"Hey there! Stand back and let those white folks by,
If you boys aren't careful some one is going to die."

The camp is out in the country, seven miles out of town,
No use to try to hitch a ride because your skin is brown.
You leave loved ones behind you to fight for democracy,
But at times you stop to wonder, what has she done for me?

Out on the battle field it's true, you fight with all your might,
There is no "Colored to the rear" for death no black or white.
On far flung shores you fight each day, no thought of race or creed.
You are fighting for world freedom though you are not yet freed. 1-15-44

Enlisted in some Northern camp, you stay about a week,
Then to the South and prejudice denied the right to speak.
My God, may peace deliver me from death, from blood, from tear;
From racial strife of Southern life From "Colored to the Rear."

DOUGLAS B. McKOY

THOMAS "FATS" WALLER
Call-Kansas City, Mo.

By the light of the silvery moon,
Where breezes play,
Is where they laid his body away.
All is quiet, like the night supreme,
Save his name and his worldly fame, 1-14-44
While he slumbers there in a dream
'Neath the silvery moon.

—Ricardo Weeks.

DORIE MILLER

He was first to fire a bullet at the Japs
When his country was attacked;
This is not in the dominion of perhaps

When 'twas time to rise and act
He forgot himself and seized a mighty gun
Which he turned upon the foe.
This, of course, helped put the culprit on the run;
Gratitude to him we owe.
He is now beneath the waters of the sea;
Ah, his noble work is done,
But he lived to lift a race—lift you and me
To a place up in the sun.

—William Henry Huff

MADAM AND THE CENSUS MAN

The census man,
The day he came round,
Wanted my name
To put it down.

I said, JOHNSON,
ALBERTA K.
But he hated to write
The K that way.

He said, What
Does K stand for?
I said, K——
And nothing more.

He said, I'm gonna put it
K—A—Y.
I said, If you do,
You lie. 1-14-44

My mother christened me
ALBERTA K.
You leave my name
Just that way.

He said, Mrs.,
(With a snort)
Just a K
Makes your name too short.

I said, I don't
Give a damn
Leave me and my name
Just like I am.

Furthermore, rub out
that MRS., too——
I'll have you know
I'm MADAM to you!

—Langston Hughes.

THE WISE GUY

His lip is glib,
His eyes are bright,
He starts talking
From morn till night!

When he comes my way,
I break and run;
He can't understand it,
He thinks he's fun!

If he knows a joke,
He's bound to tell;
But you just can't hurt him
By saying it smells!

He brags about the money
You know he hasn't got;
And all his talk about women
Is just so much rot!

He drinks all the free whiskey
That a sucker can buy;
He never gets enough
That guy's always dry!

Respect

In the early forties you said, "No"
Because of your folish pride,
You couldn't stand for a black man
To be fighting at your side.
Sure, I know, you had forgotten
That he was God's chosen race
And nothing hardly exists,
Unless he's there some place.
Amsterdam News 5-Nov.
You though for many months,
That your complexion would shine
And you could accomplish everything
And leave him standing behind.
But, by fate it wasn't meant to be, 1-29-44
And this you soon found true,
For as soon as your blood was shed,
You cried for him to see you through.

He didn't squawk and holler,
Because his skin was black,
He stepped forth with that faith,
That God would bring him back.

He's fighting for a nation,
He's fighting true and brave,
A nation which however,
His forefather was a slave.

You now respect and use him,
In air, on sea and land,
For God above has proven
Ethiopia's mighty hand.

Negro History Week

Tribune-

BOOKERT T. WASHINGTON

By Mrs. J. D. Banks
Washington, D.C.

Booker T. Washington was born without a chance
But handicaps only did his life enhance.
He didn't stop because he was poor,
It only inspired him to try even more. 2-19-44
He was given a chance to sweep a floor
But seven times he swept it to be sure,
It won for him the thing he desired,
An education for which he'd often tried.
He went to open a school, I'm told—
He planned to educate the hand and mind.
But believers in this it was difficult to find.
Some said that it was selling out—
They didn't understand so many had their doubt.

He continued to preach until some understood,
And a structure went up, built of only wood. 2-19-44
It was the beginning of industrial education,
Something that later would spread over the nation.

The entire world must use this now
And with this idea our Booker T. was first endowed.
And we are proud of him I'm sure—
And to be like him we shall try ever more.

So all honor and all glory we give him *now*
May God bless our race, as we now vow
Let us, dear Lord, be true *indeed*—
And work together as thou dost lead.

With nothing but land and courage that's bold,
He carried his ideas to the whites up North,
While many Negroes at him were wroth.

SONG OF ADORATION

Call-Kansas City, Mo.

I would love to be a white man, wouldn't you?
There's so many lovely things that I could do.
I could lynch a Negro—
And never go to jail, you know,
I would love to be a white man, wouldn't you?

I would love to be a white man, wouldn't you? 2-18-44
So many tasty thing that I could do.
I could tell the starving Indian nation
To go right straight to damnation.
Oh, I'd love to be a white man, wouldn't you?

I would love to be a white man, wouldn't you?
There are such intriguing things that one could do.
I could say to Stalin, Listen, kid,
You're just a mongrel Asiatic Red.
Ah, I'd love to be a white man, wouldn't you?

I would love to be a white WOman also, too.
There are so many cultural things I could do.
I could belong to the D.A.R.—
Tell Marian Anderson, Stay out DAR!
I would ADORE being a white WO-man, wouldn't you?

I'd love to be a white congressman, too.
There are such helpful things that I could do. 2-18-44
Just to get the Negroes' goat,
I wouldn't let NO soldiers vote.
I would love to be a congressman, wouldn't you?

Oh, I'd love to be a white Christian, ain't it true?
I'd act just like my fellow-Christians do.
For Jesus I would search
With no black folks in my church.
Amen! I'd love to be a white man, wouldn't you?
Halleloo! . . . O, halleloo—oo—O!

—BY LANGSTON HUGHES.

Dorie Miller Was a Hero

Plaindealer
Kansas City, Kan.

Yes: of World War No. II
He was a brave soldier,
Honest, brave and true,
He was aboard the U. S. S.
in 1941 when "Pearl [illegible]bor"
Was invaded, he just [illegible]ried
On with the great machine gun,
He didn't bother about no Zero.
Dorie Miller was just a hero.

2.

Miller wasn't at all frighten
When the "Japs" planes came in
View he just looked and saw
the trouble and he started
some trouble too, quicker than
a flash of twilight, Miller
started in this fight. He did it
Call come let go, why! for Dorie
Was just a real hero.

3.

He wasn't often starting a racket
Just because he became a famous
Blue jacket, but Miller was like
The faithful few who has a real
Good job to do, not a lot of time
to race and run. But he was talented to use the gun all we can say
or all we can do, is be proud of
him being brave and true
His life here below have proved
He was a mighty hero.

4.

Miller loved his home, his
Country for he gave his full
Devotion. Although he never
Rec'd his portion,
But he is sleeping now ever
More to be buried in the deep
Blue sea may he rest now from
All the battle blows in the
Land of all great heroes.

By Ardelia Rollins,
Route 4, Box 60,
Jackson, Tenn.

Poets' Corner

A TIMELY WARNING
Tribune-Washington
By William Henry Huff

Our ugly words upon the street
Are bringing us to shame.
We do not think how those we meet 1-29-44
May not have our low aim.
We yell a mother epithet
As if it were a prayer;
We have a nasty line to let
No matter when nor where
We may be found. This hurts the race
What are we to assume?
Unless this ceases we must face
A swift and certain doom.

POOR GIRL'S RUINATION

By Langston Hughes
(For ANP)

Plaindealer

I went to Chicago
At the age of three.
Chicago nearly
Ruined me.
1-28-44
I went to Detroit
At twenty-one.
What Chicago started
Detroit's done.

If I'd a-growed up
With a little money,
I might not a-been
Ruined, honey.
Kansas City, Kan.
Before you give
A girl damnation,
Take what is in
Consideration.

40b-1944

A Promising Negro Poet

Courier-Journal 8-12-44
Louisville, Ky.

A Review by Mary E. Burton

FOR MY PEOPLE: By Margaret Walker. 58 pp. Yale University Press. $2.

The late Stephen Vincent Benet, who edited this and the other volumes in the Yale Series of Younger Poets, points out in his introduction that we must judge the writing of this young Negro poet as we would judge any poetry, not alone as the work of a Negro, for the day for such patronage has passed. 8-20-44

Her talent is evident. She writes in easy rhythms, and her words flow readily both in her rhythmic prose and in conventional verse forms. There is promise here of much that she may do when she is more sure of what she wants to say. In this volume of twenty-six poems, some four or five are all we need to see that she has ability and ideas. The rest are either too subjective to be of interest or are too obviously derivative, both faults that time and hard work will overcome. Ten of the poems are not poems at all, but humorous sketches of the "bad" men and women she has known. They are worthy neither of her art nor of her race. We must know more of the lives of the able Negroes like Miss Walker, less of people like her Bad-Man Stagolee, who "killed a cop and turned out bad," of Kissie Lee, the "toughest gal God ever made," who "drew a dirty, wicked blade."

Of her serious and more significant work, the title poem is the most striking. It has the rhythm of the most impassioned moments at a revival meeting and words that call a whole race to action: 8-20-44

"Let a new earth rise. Let another world be born. Let a bloody peace be written in the sky. Let a second generation full of courage issue forth; let a people loving freedom come to growth. Let a beauty full of healing and a strength of final clenching be the pulsing in our spirits and our blood. Let the martial songs be written, let the dirges disappear. Let a race of men now rise and take control."

"We Have Been Believers" and "Delta" are equally powerful in their language and in their appeal. These and the several other excellent poems show that she may become not only a leading Negro poet, but a leading poet.

THE POET'S CORNER

Geo. Snowden, Asso. Editor

Weekly — New Orleans, La.

SONNETEER'S INDUCTION

8-26-44

By Ricardo Weeks

(For Associated Negro Press)

"Sonneteer," said Uncle Sam,
"Listen here to me.
You've got to help America
Subdue the enemy.

"So put away your verses,
And your typewriter, too,
And all your undertakings,
For the Red, White and Blue.

"We've got to win this conflict,
And save democracy;
We've got to show the axis
That we treasure liberty.

8-26-44

"So fall in with your brothers,
O dusky son of a gun,
And may God bless and keep you
Till Victory is won!"

What's My Future?

Age - New York, N.Y.

When this terrible strife is o'er,
Must I go from door to door?
Begging for a chance to score?
What is my future?

8-26-44

Will I have to wak the street
Begging from each one I meet?
Dimes, or bread—or maybe meat?
Now, what's my future?

* * *

Sweating, cussing, fighting hell,
That is where I've had to dwell
Can't I have a breathing spell?
Now, what's my future?

* * *

In the foxholes I have lain
Slept in pits among the slain
I've been under constant strain
Now, what's my future?

* * *

I'm not asking for a rest
Just a chance to do my best
Not to with the world contest
Now, what's my future?

* * *

So to those who are left behind
Is left the task of trying to find
A world that's calm, has peace of mind: 8-26-44
Now that's a future!

—Sgt. CHESTER BANKS

I AM BLACK

Tribune — Washington, D.C.

By W. Anthony

I am Black—8-26-44
Am I discouraged?—No!
Though some would have me so.
Black brings with it might,
I remember this and fight.
There's power in beings of darker hue;
Black boys, remember, that power is in you;
That's why you are feared,
O yes, too, you are jeered,
But faint not, fight on!
Your burdens, bravely bear them too,
That brings out the best in you.
The best in you can be surpassed by none,
The Father promised this, you are His son. 8-26-44
Wake up, ye oppressors, ye haters;

TO THE NEGRO SOLDIER

Pan magazine, Seattle
New York, N.Y.

By Rev. Kelly Miller Smith

It must be love beyond all doubt
That makes a man, though kicked about,
Stand up and fight—without renown—
For men who fight to keep him down;— 10-1-44
So in these bloody, war-torn days
The Negro Soldier merits praise.

Alexandria, Va.

A NEGRO POET

News-Dispatch, Chicago, Ill. 10-14-44

WE WHO WOULD DIE AND OTHER POEMS, by Binga Dismond. Published by Wendell Malliet & Co.; — pages, $2.

Negro verse is very hard to deal with, for two reasons. Intelligent and perceptive Negroes are necessarily deeply concerned with the struggle of their race against discrimination. Though they do not write that way, they are perhaps more concerned personally than the less talented, less fully developed rank and file, for they must be conscious of their individual superiority. When it comes to poetry, to be judged as poetry, the conscious propagandistic advancing of claims to equality is more likely to hurt their verse than to improve it.

Second, most educated Negroes try to imitate the traditional culture of the whites. Actually, they are in a quandary which is artistically very serious. If they succeed completely in assimilating the white culture, they cut themselves off from their own roots and put themselves in the position of having nothing to offer which some gifted white man might not have. If they do not assimilate our culture, they lose the advantage of centuries of artistic development. Unfortunately, as some of Dr. Dismond's poems show, they are likely to take over certain of the weaker, more ineffective parts of our tradition and, even worse, to take them over weakly and ineffectively. 10-14-44

To Dr. Dismond, poetry is evidently the avocation of a busy man. Since he is neither a professional writer nor a professed intellectual, perhaps it is unfair to cite his work as representative of Negro verse, yet it does seem to contain both typical faults and typical deficiencies. The Negroes must stop trying to follow the white "literary" tradition; they must evolve, perhaps slowly and painfully, their own poetry from their own folk-song. There is a possibility that they can adapt some traditional devices, but it looks hopeless, in this generation at least, for them to imitate successfully.—GEORGE P. FAUST.

Wiley College Professor's Poem Acclaimed By Cities

Informer — Houston, Texas 11-11-44

NEW YORK. —(ANP)—"Rendezvous With America," from the pen of Prof. Melvin B. Tolson, of Wiley College, Marshall, Texas, is being acclaimed by critics north and south as one of the major works of poetry of modern times.

Won National Contest

When his poem "Dark Symphony" won the national poetry contest conducted in connection with the American Negro exposition in Chicago and was subsequently published in the Atlantic, Melvin B. Tolson became recognized as one of the outstanding Negro poets of this country. Appreciation came from around the world, one Australian being delighted and inspired that Tolson "lived on the Continent of Man rather than on the Island of the Negro." The magazine Common Ground asked him to write a poem for them. "Rendezvous With America" was the result. Several thousand reprints of the poem were made—one women's organization asking for 1,500—, it has been reprinted in magazines and newspapers, used in a war bond drive on the Pacific coast, in interracial study groups throughout the country, and it has been set to music.

At present, Melvin Tolson is a teacher of English literature and director of drama and speech at the Log Cabin theatre, at Wiley. He also travels extensively with debate teams and as a lecturer. Much of the poet's understanding of people and of his country came from various jobs he held to earn his way through school and college, as a bootblack in Iowa, a waiter in fashionable hotels in Atlantic City, a cook on the Milwaukee and St. Paul railroad, and a dish washer in a West Philadelphia cafe. He was a volunteer in World War I.

Young Woman Poet Wins Top Honors In Three Midwest Poetry Contests

Amsterdam News — New York, N.Y. 9-2-44

Miss Gwendolyn Brooks is a young poet living in Chicago, who in the past two years has won three top midwestern poetry awards over the leading writers in this part of the nation.

Slender and dark, somewhat shy and retiring, Miss Brooks in private life is Mrs. Henry Blakely. Her husband, too, is a talented young poet who is as proud of his wife's success as he would be of his own. They live in a small, book filled apartment with their four-year-old son, Henry, Jr.

Although Miss Brooks has been writing for 20 of her 27 years it was not until 1943 that she thought seriously of trying for a major prize. Then she entered a poem in the annual Midwest Writers' Conference held in Chicago each June. She received the surprise of her life when her work won. This year, she again entered the competition and again walked off with the first award.

Third "First" 9-2-44

Miss Brooks decided also to vie for the first Eunice Tietjens award to be given by the Annual Writers Conference at Northwestern University. She took this, too, in July with a poem, entitled "Gay Chaps At the Bar," which drew special praise from the noted Iowa poet, Paul Engle, who judged the contest. She has also been approached by representatives of several leading publishing houses to submit manuscript for a book of poetry. 9-2-44

Born in Topeka, Kan., Miss Brooks has lived most of her life in Chicago where she finished Englewood High School and Wilson Junior College with a major in literature and arts. She decided years ago to be a writer and familiarized herself with poets like Tennyson and Browning, later becoming interested in Emily Dickinson and more recently in the moderns.

Langston Hughes Tours 21 Towns on Goodwill Mission

AFRO American — Baltimore, Md.
12-2-44

Dear AFRO: I was amused at your awarding Onions to Summit recently for banning Langston Hughes. Two other communities should share the Onion—Cranford and East Orange.

The Project

Last year, we thought it might be an interesting and creative experiment in bettering race relations to send Langston Hughes around to schools in this area for a month. Mr. Hughes was interested.

Philadelphia heard of the plans and asked that it be included in the tour. We finally gave them Mr. Hughes for a week. Beyond that we scheduled many towns for one-day stands and extended the tour to five weeks, with other schools still on the waiting list.

After the Philadelphia tour, letters came in from Burlington, Camden, and Elizabeth. But on October 23, George Sokolsky in his syndicated column in the Sun, came out with a terrific blast at Carey McWilliams, Louis Adamic, Lillian Smith, Mary M. Bethune and Langston Hughes and others as communist members of PAC.

It ended with a quarter of a column on Hughes alone, quoting one pretty bad stanza from his old poem, "Goodbye, Christ," and making him out as irreligious as well as communist.

East Orange Jitters

East Orange was the first town to show the jitters. I told them the story and they decided to go through with it. Pressure mounted on them and they finally cancelled.

My own town—to my everlasting shame—called me to cancel Hughes's appearance at the very moment he was on his way to town to stay the night at my house before the assembly appearance in the morning.

Most of the protest was purely political. But all this banning is really incidental to the positive end of the tour. Out of the 24 communities or schools for which Hughes was scheduled, only three stampeded. Several others were worried, including Kingston, N.Y., Montclair, N.J., and Bridgeport, Conn.; but they held firm and were glad that they did.

The high degree of enthusiasm his appearance is provoking is remarkable. I think the warm and quiet good done in these communities is beyond our power to estimate.

Best Goodwill Ambassador

Letters continue to pour in. In general they agree that Hughes is the best ambassador of goodwill, and it is a pity that we do not have three men of his calibre doing this work full time in the schools of the land.

The youngsters in the schools which banned Hughes took it hard: "They teach us freedom of speech and they do this. They teach us tolerance and they do this—you can't tell us it would have happened if he hadn't been colored," "who brought this up anyway? he wasn't coming to talk politics or religion; he was coming to read his beautiful poems."

On his White Plains tour, Mr. Hughes took W. C. Handy with him, and they both did classes all day. I think the school was completely disrupted. Other towns included in the tour were Paterson, Ridgewood, Rutherford, Montclair Hoboken, and Newark, N.J.; Mount Kisco, White Plains, Peekskill, Poughkeepsie and Kingston, N.Y. We may add a few later. MARGARET ANDERSON, editor Common Ground, New York.

THEY WERE ASHAMED

In Detroit, a colored and a white pupil fought each other with fists four days before Langston Hughes came to their school to speak. Both were sent into the cafeteria to hear him.

The colored girl said she was so ashamed of herself; to think Hughes could have all those difficulties and yet he didn't hate. Later she said, "I feel so different now inside myself. I feel changed and am happier."

The white girl, previously hardboiled, said "I felt so ashamed as I listened to him. I said to myself, 'Why that's what I've been doing to all his race all the time, and look how fine he is in spite of all he has had to face.'"

Langston Hughes Greeted Enthusiastically on Tour

AFRO-American Balt., Md.
12-23-44

NEW YORK—An enthusiastic reception everywhere has greeted Langston Hughes on his good will tour of high schools in the New York metropolitan area, sponsored by the Common Council for American Unity as one way of widening the group understanding, the council reported last week.

During October, November and December, Mr. Hughes has spent a day each in some twenty-five schools, speaking in assemblies and reading his poetry and later talking informally with various classes and lunching with groups made up of faculty and pupils.

Tour Began in Philadelphia

The tour began in Philadelphia in mid-October where he spent a week at the express invitation of the board of education which used his visit as the first phase of a program of bettering intercultural and interracial understanding in its own variation of the "Springfield Plan."

Quoted as a typical comment was the following from a high school principal:

"Not in years had a speaker been received here with such enthusiasm. We feel that his day with us did more for interracial understanding than we could have done ourselves in many months."

Girl's Poem Is In Handy's New Book

Memphis World
12-17-44 Tenn.

NEW YORK — (CNS) — Cecilia Violenes, a New York U. freshman has the honor of having her poem "A Colored Soldier's Prayer", included in W. C. Handy's new book, "Unsung Americans Sung."

The poem was set to music by Clarence Jones, former Southern-aire accompanist. Because of the unique contribution of the youthful writer, many possibilities are in store for her.

40b-1944

Phillis Wheatley, Negro Slave, And Washington's Tribute to Her

New York, N.Y. Daily Worker 2-22-44

Phillis Wheatley, young Negro slave girl, wrote many famous patriotic poems during the Revolutionary War to commanding officers. Especially famous is her eulogy of George Washington, who led the people in their struggle for independence. Like Tom Paine, she wrote to inspire the fighters for freedom. Stolen from her parents in Africa, she was brought to this country at the age of seven. Even as a young girl she astonished the people with her mastery of classic languages and her prolific talents. Hundreds of poems stemmed from her pen.

Printed below is a letter and poem she wrote to Washington and his reply. Both have received scant attention in the annals of history.

April, 1776.

Sir:

I have taken the freedom to address Your Excellency in the enclosed poem, and entreat your acceptance, though I am not insensible or its inaccuracies.

Your being appointed by the Grand Continental Congress to be Generalissimo of the Armies of North America, together with the fame of your virtues excite sensations not easy to suppress.

Your generosity, therefore, I presume will pardon the attempt.

Wishing Your Excellency all possible success in the great cause you are so generously engaged in, I am Your Excellency's most obedient humble servant. 2-22-44

PHILLIS WHEATLEY

Feb. 2, 1776.

Miss Phillis:

Your favor of the 26th Octobe did not reach my hands til the middle of December. Time enough, you will say, to have given an answer ere this. Granted. But a variety of important occurrences continually interposing to distract the mind and withdraw the attention, I hope will apologize for the delay, and plead my excuses for the seeming but not real neglect.

I thank you most sincerely for your polite notice of me, in the elegant lines you enclosed and however undeserving I may be of such encomium and panegyric, the style and manner exhibit a striking proof of your poetical talents; in honor of which, and as a tribue justly due you, I would have published the poem had I not been apprehensive that while I only meant to give the world this new instance of your genius, I might have incurred the imputation of vanity. This and nothing else, determined me not to give it place in the Public Prints.

If you should ever come to Cambridge, or near headquarters, I shall be happy to see a person so favored by the muses, and to whom nature has been so liberal and beneficent in her dispensations.

Your obedient humble servant,

GEORGE WASHINGTON.

His Excellency, General Washington

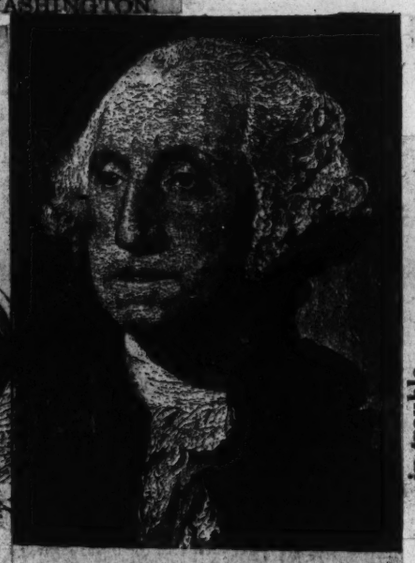
By Phillis Wheatly

Celestial choir! enthron'd in realms of light,
Columbia's scenes of glorious toils I write.
While freedom's cause her anxious breast alarms,
She flashes dreadful in refulgent arms. 2-22-44
See mother earth her offspring's fate bemoan,
And nations gaze at scenes before unknown!
See the bright beaming heaven's revolving light
Involved in sorrows and the veil of night!
The goddess comes, she moves divinely fair,
Olive and laurel binds her golden hair;
Wherever shines this native of the skies
Unnumber'd charms and recent graces rise
Muse! How propitious while my pen relates
How pour her armies through a thousand gates,
As when Eolius heavens' fair face deforms,
Enwrapp'd in tempest and a night of storms;
Astonish'd ocean feels the wild uproar,
The refluent surges heat the sounding shore;
Or thick, as leaves in autumn's golden reign,
Such, and so many, moves the warrior's train.

In bright array they seek the work of war,
Where high unfurl'd the ensign waves in air,
Shall I to Washington their praise recite?
Enough thou knows't them in the fields of fight.
Thee, first in peace and honors—we demand
The Grace and glory of thy martial band

Fam'd for thy valor, for thy virtues more,
Hear every tongue thy guardian aid implore,
One century scarce perform'd its destined round,
When Gallic powers Columbia's fury found;
And so may you, whoever dares disgrace
The land of freedom's heaven-defended race!
Fix'd are the eyes of nations on the scales,
For in their hopes Columbia's arm prevails,
Anon Britannia droops the pensive head,
While round increase the rising hills of dead.
Ah! cruel blindness to Columbia's state!
Lament thy thirst of boundless power too late.
Proceed, great chief, with virtue on thy side,
Thy every action let the goddess guide.
A crown, a mansion, and a throne that shine,
With gold unfading, Washington! be thine.

PHILLIS WHEATLEY



GEORGE WASHINGTON

Up From Georgia with My Banjo

By Thomas Jefferson Flannagan

Don't Pass Us Fellows By

Daily World - Atlanta, Ga. 1-12-44

(The Voice of the Negro Boys to the Georgia Assembly)

FROM the fox holes in the jungles to the rakes that tooth the sky
Cry the stalwarts in the struggles—don't pass us fellers by:
Disciples of the freedoms carried abroad for other men
Bleeding, dying from Mandalay to where the sun dogs end.

A poor grandchild of slavery, he hears the drum-tap fall,
And he joined the browny colors and whooped the victory call;
On those giant shoulders he unhumped from the plow
Rests the hoping of the nation, and don't fail that feller now.

From Texas, Louisiana, Georgia, South Carolina and 'Bam,
Florida, Mississippi and Arkansas, sons of Ham
Are belted 'round the glove lines, flying the banner high
And they're sighing through the midnight—"Don't pass us fellers by." 1-12-44

Old Georgia, can you listen for the singing in the tote
When you even cannot spare him such a small thing as a vote?
And can you spend your billions to black out Hitler's eye
When you [illegible] your own front lines—and pass those fellers by?

406

The guys Hughes likes

PM - Picture News New York, N.Y.

Dear Bill:

I'm not in the Army—over 38—but I like your *Dear Joe* letters right on. They seem to be addressed to the kind of guy I try to describe in this poem, written for the Writers War Board.

LANGSTON HUGHES

Yaddo 3-5-44

Just an Ordinary Guy

By Langston Hughes

He's just an ordinary guy.
He doesn't occupy
A seat of government
Or anything like that.

He works hard every day,
Saturday brings home his pay—
He may take a glass of beer,
Sometimes at that.

He never puts his name in lights.
He's never front page news.
He stands up for his rights,
Yet doesn't beef or sing the blues.

But when his country gets in trouble
And it's time to fight and die,
He doesn't ask for a deferment—
He's just an ordinary guy.

Listen, Hitler!
About this ordinary guy,
You may wonder why
He's taken such an awful
Hate to you.

But you'll never understand
His kind of man.
You won't need to—
You've got the whole round world

in trouble
With your boastings and your lies.
But you'll never beat us, Hitler—
Not us ordinary guys!

UP FROM GEORGIA With My Banjo

BY THOMAS JEFFERSON FLANNAGAN

Lines Written For The Christening Of The Victory Ship John Hope

Daily World- Atlanta, Ga. 1-23-44

"His desire to have freedom, justice and peace for all mankind was a deep and broad as the ocean on which this ship is to sail."
—From a letter by Mrs. Hope, which inspires these lines.

—o—

We have sent them out,—the stalwart stout masters of
the seven seas,
And they ply the deep where the monsters sweep through
blood red torrent sprees;
They are legions are flung—since the nation was young as
Liberty's rescue rope,
And we christen today as she lunges way the Victory ship
John Hope.

From mast to keel she's spirited in steel, for the vim and
vigor of the name,
And she'll carry above the singers that love the flare of
Liberty's flame
Our patrons soul whose cherished goal was justice toward
all men
And when night grows dark they'll rally that spark that
knew neither creed nor kin. 1-23-44

Her journey will be one through the tropic sun—and over
where the snow dogs whine,
Though storms track her tread—'twill be full speed ahead
nor heed for the belching mine.
And though she limps away beneath the shrapnel spray
"leaping like a lobster pot"
She will bound again through the thunder and rain and
give battle where the hustins are hot.

Ah, now—here she comes—rally all the drums, call up
the brown brigade,—
That knew him best and bore him off to rest 'neath the
reaches of the Morehouse shade:
They will give her breath and gamble with death her hulk
in Victory to hurl,
For her soul was sired where the red volley fired "the shot
heard around the world."

One day she'll return when the old lamps burn above the
trophies of the brave,
And she'll toss on the sand where her worshippers land
the shackles—of the last slave!
And a song made sweet by bloody tramping feet will spread
abroad the good news 1-23-44
From Georgia red clay to far Mandalay—
"All o' God's chillums got shoes."

—THOMAS JEFFERSON FLANAGAN.

Atlanta, Ga.
January 20th, 1944.

Epitaph for Lily-Colored Poll-Taxers

PM- Newyork, N.Y. 4-16-44

By DOROTHY PARKER

"And if we let the niggers vote," they cried,
"They'd pray beside us, next! We'll hold them back
We'll die before we'll mix!" And so they died
And mingled with the earth. The earth is black.

UP FROM GEORGIA With My Banjo

BY THOMAS JEFFERSON FLANNAGAN

Daily World- Atlanta, Ga.

Keeping Rules

Of various jobs, boy you boast,
From ditch digger to schools,
But, I'm leading all the host—
My job is keeping rules.

4-9-44

I pull out a cigarette
And am 'bout to let a line
Of smoke, then looking 'round I get
A big "No Smoking" sign.

Then I bite a Brown Mule hoof,
Chew 'tl my tongue is sore,
Then somebody hollows to the roof—
"No spitting on this floor!"

Next in an elevator I call
And the driver stop and toys,
"Elevator down the hall
For freight and colored boys."

While in a hall where they rove free
No social line at that;
A kind old gentleman elbowed me,
And sad: "Remove your hat."

4-9-44

And on they run—to the end of dayy
We mortals be such fools;
A fellow uoght to have his pay
'Round here for keeping rules.

Jim Crow Car

The Worker-Newyork, N.Y.

By EDITH SEGAL

4-16-44

Come sit beside me, sister,
(We won the Civil War)
Why linger in the back seat?
What are you waiting for?

Your man and mine have said goodbye,
They've left us work to do,
So come and sit beside me,
Let's talk our problems through.

There are no Jim Crow bullets,
They make all red blood flow,
And under skin both black and white
All blood is red, you know.

And when we sit together,
The people all will say:
The blood of my man and of yours
Washed old Jim Crow away.

"I wrote my boy across the foam,
And to keep his spirits high,
I said everything was okay at home
And better as times go by,
For it would be cruel to tell my son
Who, perhaps, is about to die,
Of what the mob at home has done
So I wrote and told him a lie.

"I know too well that the battle's lost
When a soldier's faith is gone,
And it's up to us, no matter the cost
To help him carry on.
My darling boy must never find out
While he's away to war,
He must keep his dream and must never doubt
The things he's fighting for.

If he comes back he will learn the truth,
That his father has long been dead
Dragged from a car by hate crazed youth
And left with a mangled head!
But he will never know 'til then,
I must keep his morale high!
My boy must believe in his countrymen—
Even if I must lie!"

By ANDY RAZAF

UP FROM GEORGIA With My Banjo

BY THOMAS JEFFERSON FLANNAGAN

To Dr. William E. B. Dubois

CRUSADER of our early years—still bold
The rod and staff of leadership you hold.
Down time you came when shifting sands were hot
And scorching trials and woe the leader lot.

But you proved true—and where your latest sun
Westward turns halo gleams—"Well done"
And where you've sown—and where your latest sun
And bring in glittering sheaves. A THOUSANDFOLD!

COURIER VERSE

Courier-Pittsburgh, Pa.

A Negro Mother Writes Her Soldier Son

40b-1944

A NEGRO TRIED TO VOTE

By William Henry Huff
(For ANP)

Plaindealer—

"Give me a ballot, let me vote.
I fought for Uncle Sam;
Somebody in the statute wrote
A citizen I am."
"Whatever else that you may be,
You are a Negro man."
"But, vote I must, for I am free,
My country says I can."
"Get out of here, we say and can't
Unless your skin is white;
In other words, you simply shan't,
That is our sense of right.
We care not how much blood you
shed,
Did not mules do the same?
You see you Negroes fought and
bled
And that you now are lame
From fighting white men o'er in
France—
I'll show I have killed you there,
But here at home you'll get no
chance
To share."

POETRY GROUP PLANS VOLUME

Observer—Charlotte, N. C.

Mrs. R. A. Dunn to Prepare Collection—Annual Banquet Slated Tuesday.

4-28-44

It is announced by the North Carolina Poetry society that a volume of verse by its members is being planned by Mrs. R. A. Dunn, donor of the $25 award to be presented at the Poetry Society banquet at Thacker's next Tuesday evening, and that the best of this year's contest poems will be considered for inclusion.

This year's poems are widely varied, coming from Negro as well as white contestants, one coming from as far as occupied China. Many of them, too, are historical, dealing with people or events identified with North Carolina. Many others are motivated by the present world conflict.

The winning poems now being selected by three judges, Miss Elizabeth Donald of Furman university, Dr. J. Moody McNill of Jackson, Miss., and Miss Vera Idol of High Point college, will be announced and awarded at the banquet. A second cash prize of $10 is being donated by L. W. Wells of Charlotte, and a third prize, a book of verse, will be given by Mrs. Dunn.

Dr. A. C. Hall, head of the English department of the Woman's college of the University of North Carolina, will be the speaker on Tuesday evening when the Charlotte Writers club and the Poetry society meet jointly. Mrs. J. W. Medford of Lancaster, S. C., remembered in Charlotte as Miss Amelia Bruns, will sing, accompanied by Mrs. H. C. Sherrill, recording secretary of the Society. Dr. Thomas H. McDill of Gastonia, president, will preside. 4-28-44

New members are accepted through the direct process of submitting five poems to Mrs. Augusta Wray, 911 Elizabeth avenue, corresponding secretary of the Poetry society. If the poems are judged worthy, the author is notified of his acceptance. Reservations for the banquet may also be made by writing or telephoning Mrs. Wray.

UP FROM GEORGIA With My Banjo

By Thomas Jefferson Flannagan

Milledgeville

Daily World—Atlanta, Ga.

From seven hills splendor lifts cabin, manse and steeple
Nestled among the pines
That chant the simple hymnlets—native to a people
That love eternal binds;
By yonder's boulevard, shanty and ancient column
Of stage support the will 7-18-44
Of Georgia's olden cap'tol, deserted, yet still solemn
And blessing Milledgeville.

Here circled streets of tangled vines in shady green meander
Down slope, cross ridge and streams
And Beauty walks beside the thirsty souls that pander
The holy realm of dreams.
Sweet hour of joy—I love these commons, Glory
Attend each rock and rill
That keepeth green on lintels bright the story
Of peaceful Milledgeville.

The oxen's low, the cart wheel ruts and rugged coon cap sages
These w'de trails charted long
The dust the morning stars sifted through the ages
Keyed their marching song.
We follow them and relay to all time our pledges
To keep the watch until 7-18-44
Beauty folds her tubes to dry around time's ragged edges
That remember Milledgeville.

ALBANY

(The Queen of Southwest Georgia)

By THOMAS JEFFERSON FLANNAGAN

Daily World—Atlanta, Ga.

I come to thee Albany for the consolation sweet
That falls like manna from heaven to break about thy feet;
The warblers of the morning by an unseen hand are sent
Up from dreamy roostings along thy fickle Flint.
I come to thee Albany when weary and lone I long
For memories fair of yesterday and skies lit with song
And though all friends may leave me, I can hopeful be
If I can find the roadways that leadeth one to thee
Tall the ancient oak trees whip against the blue
Of rosied sunny lining,—your hallowed sod and dew
Heave many a nest of violets of rarest color schemes
And the crape myrtle never forgets my sweetie's dreams.
Where stars leak upon you through quiet cypress boughs
The lily holds the silver and go dancing 'mong the flowers,
While the lilac folds the sunset in its cradle rest
And no troubled brow can famish on the haven of your breast. 3-8-44
For joy keeps the commons and only beauty knows
The realm of wisteria and the ramble of the rose,
And I come to thee Albany and with thy palms in Lent
I lift the prayers of springtime with the mass-chant of the Flint.

—Thomas Jefferson Flanagan. Written at Albany, Georgia, on Ash Wednesday, the first day in Lent. Lent is a Dutch word, meaning Spring.

Double Face

By WILLIAM HENRY HUFF

You ask me why he's always broke
While on a job that pays,
And, yet, you'd take it as a joke
If I the truth would raise.
But truth will out let come what may:
'Tis hard to keep two homes and wives
And give to each the best.
The man who'er he be who strives
To stand such double test
Is doomed to lose, and lose he must;
He is a double face
In whom no one can put his trust,
A menace to the face.

Ballad of Billy the Kid

Amsterdam News—New York, N.Y.

Billy the Kid
Was a colored lad,
The type that neighbors
Stamp as bad.

His one bad habit
Was spending time
In hovels and dens
Of sin and crime.

His ma and pa
Did all they could
But he was so bad
He couldn't be good.
3-11-44

Many a morn
When he left for school,
Instead they found him
Shooting pool.

"Billy," his poor
Old ma would say,
"Why must you
Behave this way?"

Can't you try
Being good for me,
And stay out of
Bad company?"

But Billy was hopeless,
He wouldn't hear.
The neighbors said
He just didn't care.

He went right on
Hanging roun'
With the toughest bunch
Of boys in town.

One night, while ma
And pa were asleep,
Bad news awoke them,
And made them weep.

It seemed that Billy,
The night before,
Had taken a life,
While robbing a store.
3-11-44

A nine-state alarm
Was then sent out,
For Billy had fled
And was hiding out.

Nobody could find him—
Not even his boys,
Not even Marie,
Who shared his joys.

But some weeks later,
On Sugar Hill,
Billy was spotted
In a bar and grill.

And before he could wipe
The sweat from his face,
Some F. D. cars
Had surrounded the place.

Revolvers in hand
The law stormed in,
And Billy drew his
Amid the din.

"You ain't gonna take me!"
He cried in fear.
"I'll kill the first copper
Who dares come near!"

But before he could fire,
They filled him with lead,
And Billy the kid
Pitched forward dead.
3-11-44

Now this goes to show you
That CRIME DOESN'T PAY!
So all you bad boys
Better live the right way.

—RICARDO WEEKS

POEMS UNS ATTER

Informer—Houston, Texas

Note to Readers:

We will read your poems carefully and publish those which, in our opinion, are worthy of publication. Please keep a copy of our poems as we cannot return them. It takes time to edit poems. Please be patient.—Editor.

DIS JIM CROW LAW

I done stayed silent long enough,
And tried to hold my jaw
But now I must say a word or so
About dis Jim Crow Law
Dey may say color strike de line
Or say jest whut you might
But I'll tell you right here Bud,
Dis Jim Crow Law ain't right.
7-22-44

God made us all from white to Black
And made us all in the same mould
And he breathed in all alak
The breath dat made de soul
He gave us jest one kind of day
And jest one kine of night
Dat's enough ter prove to all
Dat Jim Crow Law ain't right.

We milk de cows and strain de milk
And make deir cakes and pies,
Our hands mix up de bread dey eat
And dis is no surprise
We take deir babies in our arms
And hug and kiss and bite
And den mus face dat Jim Crow Law
And tell me dat hit's right!

Why don't dey put signs up in the field
Sayin, "colored stay back dere?" Den we should vote and judge de laws.
No we kin tek de plough and hoe?
And spread out any where.
Den dey'll put up bargain sales
Ter take yer little mite
Den put up A Jim Crow Law
And stand you don hit's right.
7-22-44

Let each race stay on it's own side
And die dere, yes you can
And let dem all understand
You mean to prove yourself a man.

When Powell goes to Congress
We'll have a real man there!
—ANDY RAZAF

P.S.—Written and contributed by a non-partisan who is proud to say that Rev. Adam Powell's glorious record stamps him as God's man—and ours. 8-5-44

When Powell goes to Congress
But love clear and out-spoken
We'll have a voice—at last! 8-5-44
And not afraid to speak,
A champion of all people,
Defender of the week.

When Powell goes to Congress
The nation will be stirred,
For he will break the silence
With truth in every word,
The traitors to Democracy
Had better now beware
Like voices in the past,

New Congressman A-Comin
When Powell goes to Congress
We'll have a voice—at last! 8-5-44
Not timid or irrelevant,
Like voices in the past,

Italy, Place of Contrasts, Say Poets of Infantry Regiment

Afro-American — Baltimore, Md.

Several members of a cannon company of the infantry regiment commanded by Col. Howard D. Queen, now in Italy, composed the following poem. It was sent by Sgt. Victor Kerr to his sister, Mrs. Marian Hicks, of 30 Ball Street, Boston. Sergeant Kerr was a junior at Virginia State College when he was inducted.

7-22-44

If I were an artist with nothing to do
I'd paint a picture, a composite view,
Of historic Italy, in which I'd show,
Visions of contrasts, the high and the low.

There'd be towering mountains, a deep blue sea,
Filthy Brats yelling, "Caramella " at me,
High plumed horses and colorful carts,
Two toned tresses of hustling tarts.

I'd show Napoleonic caps, the Carabinieri
Dejected old women with too much to carry;
A dignified gent with a Balboa beard,
Bare bottomed bambini with both ends smeared.

7-22-44

Castles and palaces, opera houses too,
Hotel on a mountain, a marvelous view;
Houses made of weeds, bricks and mud,
People covered with scabs, scurvy and crud.

Chapels and churches great to behold,
Each a king's ransom in glittering gold.

Poverty and want, men raving for food;
Picking thru garbage, practically nude.

Stately cathedrals with high toned bells,
Ricovero shelters with horrible smells
Moulding catacombs, a place for the dead,
Noisy civilians clamoring for bread.

7-22-44

Palatial villas with palm trees tall,
Stinking hovel, mere hole in the wall,
Tree fringed lawns, swept by the breeze,
Goats wading in filth up to their knees.

Revealing statues all details complete,
A sensual lass with sores on her feet;
Big breasted damsels, but never a bra,
Banging against you, there should be a law.

Creeping boulevards, a spangled team
Alleys that wind like a dope fiend's dream;
Flowers blooming on the side of a hill;
A sidewalk latrine with privacy nil.

Two-by-four shops with shelving all bare;
Gesturing merchants, arms flinging the air;
Narrow gauge sidewalk more like a shelf;
Butt-puffing youngster, scratching himself;

Lumbering carts, hugging the road,
Nondescript trucks, frequently towed,
Dimunitive donkeys, loaded for bear;
Horse-drawn taxis, seeking a fare.

Determined pedestrians, courting disaster,
Walking in gutters where movement is faster.
Italian drivers, all accident bound
Weaving and twisting to cover the ground.

Home-made brooms, weeds tide to a stick,
Used on the streets to clean off the brick.
Bicycles and pushcarts blocking your path;
Street corner politics, needing a bath.

Barbers galore with manners quite mild,
Prolific women all heavy with child;
IL DUCE'S secret weapon, kids by the score,
Caused by his bonus which is no more.

7-22-44

Arrogant wretches, picking up snipes,
Miniature fiate of various types.
Young street singer, a hand organ tune,
Shoe shining boys, a sidewalk saloon.

A beauteous maiden a smile on her face,
With a breath of garlic, fouling the place.
Lifeless housewife, no shoes on her feet,
Washing and cooking right on the street.

A family wash of tattle-tale grey,
Hung from the balcony, blocking the way.
Native coffee, God, what a mixture;
Tiled bath rooms, with one extra fixture.

Families dining, from one common bowl,
Next to a fish store, a horrible hole.
Italian zoot-suiters flashily dressed,
Barefooted beggars, looking depressed.

Mud smeared children clustering about,
Filling their jugs from a community spout.
A dutiful mother with a look of despair,
Picking the lice from her small daughter's hair.

Capable craftsmen skilled in the art,
Decrepit old shacks falling apart.
Intricate needlework out on display,
Surrounded by filth, rot and decay.

7-22-44

Elegant caskets carved out by hand,
Odorous factories where leather is tanned.
A shoe maker's shop, a black market store,
Crawling with vermin, no screens on the door.

I've tried to describe the things that I've seen,
Panorama of Italy, the brown and the green,
I've neglected the war scars, visible yet,
But these are the things we want to forget.
I'm sorry that I came, and damned anxious to go,
Give it back to the natives, I'm ready to blow.

406

The Negro And His Dreamboat

weekly Review
Birmingham, Ala.

(Dedicated to Dorie Miller)

In the hull of a ship in Pearl Harbor,
A Negro was fast asleep;
He held no high ranking office,
Just given the cabins to keep.

4-1-44

He was a black skinned mess boy,
Not drilled to man the guns,
It has been said, if you train him;
He'll use them on any one.

Shine shoes, scrub decks, run errands,
Was though that the Negro must do;
The technique of handling machine guns,
The white man could carry that through.

Out of the East came a dark race,
Without a word of warning;
Calmly scattering death bombs,
Early one Sunday morning.

On one of the ships was this mess boy,
While Japan rained shells from he sky;
That doped the brains of the white men,
And caused many to die.

White soldiers were dead and dying,
Their brains seemed paralyzed;
Men falling like beasts, at machine guns,
Was a sight that caught his eyes.

The Negro wasn't death proof,
It wasn't his time to die;
God in His infinite mercy;
Looked down on him from the sky.

He preserved him for future reference;
That all the world might see,
There's no need to train one race;
And let the other one be.

This Negro, a boy from Harlem;
Rushed up to see the sight,
Although it wasn't orders,
Had trained himself to fight.

He placed himself in action
Anr fought like a knight of old;
It wasn't long until the mess boy,
Had the whole thing under control.

4-1-44

It made him think of the 600
That rode through the volley of shells;
Down trrough Russia's Crimea,
Back some hundred of years.

He forgot that he was a black boy;
As the ship like a cradle rocked,
He thought to relieve the tension
He thought to divert the shock

He stepped up to the machine gun,
Perhaps, without sign of prayer
He thought of himself back in Harlem;
And of that old familiar air.

"Rock Me to Sleep," My Dream Boat,
Yet the ship could hardly stand,
As the rhythm of this Negro's music
Re-echoed from man to man.

4-1-44

They caught the words of its beauty,
It's strains like vibration were felt;
And there in this death trap in Pearl Harbor
A white man took courage and knelt.

4-1-44

Oh God, the Japs took advantage;
They killed while we were asleep;
It's no time to stand idly by;
It's no time to moan and weep.

Soon every man caught the spirit,
The Negro sang on the gun-mad;
"We'll get those Japs if life lasts,"
Fell from the lips o fevery one.

A hero survived the disaster;
Although his face was not white
In telling the fate of his comrades;
Brought this Negro's deed to light.

He spoke of him very kindly,
Said he didn't know his name;
The last he saw or heard of him,
He was carrying the race to fame.

4-1-44

He estimated the battle;
The worst of World War II;
But it shall always be remembered
How this Negro carried them through.

406

I'm A Negro Too

weekly Review

(Dedicated to the Mulatto Negro)

Birmingham, Ala.

My hair is light and long and wavy
My skin is pale and yellow
My touch is tender, gentle and lazy

4-1-44

My step may be light as a feather.
It maters not the pigment of my skin,
Nor the fact that my eyes are blue
There's a destiny making us closely akin
The fact that I'm a Negro too.

My father, like yours, toiled 'neath the sun
From earliest dawn 'till late
He, too, has had a slave's race to run
So we're children of lowly birth
Not one drop of the white man's blood

4-1-44

Though it changes my color or hue,
Can alter the thing I cherish and love;
The fact that I'm a Negro too

When you find me bowed so lowly
In our simple Negro fashion
I'm praying silently and sadly
That you should ignore my action
However, different may be my features
Underneath I'm praying for you
Nothing on earth or in heaven can alter
The fact that I'm a Negro too!

— MISSOURI A. LESLIE

406

40b-1944

Lena Horne

Journal & Guide
Norfolk, Va.

By J. FARLEY RAGLAND
2-5-44

Let the lyrics lilt to Lena,
Silv'ry star of silv'ry screen,
Lift a lofty line to Lena,
The seductive, the serene.

Quite disarming, chic, and charming
Is this lithsome lady's style,
So desiring and inspiring
Is the sweetness of her smile.

So vivacious and sagacious
In her every word and sign;
She's facetious and delicious
As a rosebud dipped in wine!

She's exciting and inviting
As a moonlit night in June,
And exotic and melodic
As a Gypsy mating tune.

She dances and romances
There upon the flick'ring screen,
And the glamor of her glances
Puts delight in every scene.

The ripples of her raven hair
Like silken ringlets gleaming there,
Enrich the beauties of her face,
And lend her loveliness and grace.

Her eyes glow bright with warm delight 2-5-44
Like twinkling stars on a summer's night;
Lips that tease, and hands that please,
And tender arms to match all these.

Upon a milling, thrilling throng
She drops a gentle gift of song,
And whispered words in soft caress
Fill heart and soul with happiness.

For debonair demeanor,
And for excellence she shows,
Let the lyrics lift to Lena,
For she's "mighty like a rose."

PIED TYPE

By THE PIPER

A Column of Humor, Satire and Thought for Everybody

Bee-Chicago, Ill.

WHY IS IT? 3-5-44

Why is it? We give money for buildings, and help all charities we know,
Then when we want to use them, you won't let us go.
Why is it? We help pay the taxes and build a high school,
And you won't let our children get into the pool.
Why is it? We can all set together at all sports that I know
But you'll ask me to move at some cheap picture show.
Why is it? When we go into a place to get something to eat
We have to eat in the kitchen or out in the street.
Why is it? Just listen! And his takes some brass,
Wherever we drink you break up the glass.
Why is it? You should be born in the land of the free,
And then can't enjoy any liberty.
Why is it? You trust me to cook every meal,
And you go out and do me some dirty deal?
Why is it? We go help to win the fight,
Then come home and be denied every right.
Why is it? You started this thing of buying votes,
And get mad at me because it is our cutting your throats.
Why is it? When I want to go south on a train to and fro,
I have to be insulted by that dirty Jim Crow.
Why is it? When we have guests come to town for a day,
They can't get a place in a hotel to stay.
Why is it? We graduate with you from all your best schools
Then when I want to make good you say I'm a fool.
Why is it? When I apply for a job and want to be hired, 3-5-44
I'm the last person accepted, and the first person fired.
Why is it? You have a vagrant opinion of me, with no visible means of support
And won't give me justice in most any court.
Why is it? You thrust shame on the grand old flag,
Just to keep thirteen million people holding the bag.
Why is it? Why is it? I'll tell you I know,
Prejudice is a fake and an empty show.
Why is it? Why is it? Some people cannot understand,
That character makes a person, color doesn't make a man.

—Granville Gaddie.

The Literary Lookout

The Worker-New York
My.

By SAMUEL PUTNAM
7-2-44

Today, this column is happy to have as its guest the young poet, Aaron Kramer, whose first volume, 'Till the Grass Is Ripe for Dancing, has won high praise from the reviewers. Mr. Kramer will discuss the book, Seven Poets in Search of an Answer, to which he is one of the contributors. This collection, presenting poems by Maxwell Bodenheim, Joy Davidman, Langston Hughes, Alfred Kreymborg, Martha Millet, and Norman Rosten, in addition to Mr. Kramer's, is edited by Thomas Yoseloff and is published by Bernard Ackerman, Inc. (381 Fourth Ave., New York City, price $2).

Discussing Seven Poets in Search of an Answer, Mr. Putnam expresses a fear that we may have been too long at school with T. S. Eliot. He points out an attitude of agony, and counts the large number of dirges in our volume.

Poetry, he believes, is a harvest-song, not a cemetery-song. Because all seven poets repeat the same feelings of horror in the handling of horrible events, instead of making exultation the main thread, Mr. Putnam warns us that our approach is anti-poetic, that we have concentrated our grasp on ugliness, that we are in danger of following certain British poets along the path of defense and eventual reaction.

To Mr. Putnam's readers I simply say: Pick up our volume, turn to any page, and you will be reassured. We are not worried by the powers of T. S. Eliot. Our book rejects him and his associates

"who fled
towards the eastern classic continent
with its more feudal understanding.
The bored, the darlings of the diseased,
in search of purity or some remote passion
vaguely connected with villas and love."

(Norman Rosten)

While Eliot's attitude is based on alienation, escape from (or with) his generation, our greatest effort is to catch and share the pulse of our time. He fears the masses, laughs at them, despises or at best pities them, while our greatest pride is to be called People's Poets. He has never known what hope feels like—he sees no golden future for humanity—after a life-time of cynicism and despair, the only message he offers is humility. But we, rejecting his waste-land balcony, are closely aware of approaching dawns; we consider nothing on earth quite so significant as resources, potentialities, dreams. Hear what Langston Hughes tells the Nazis:

Our spring will come.
The pent up snow of all the brutal years
are melting beneath the rising sun of freedom.
The rivers of the world
will be flooded with strength
and you will be washed away.

Listen to Martha Millet:

The people, the people
you will hear their thunder.
Fields shall richly, freely grow,
children dance in the sun,
all will be theirs to have and know
when you are under.

Pick up our volume, turn to any page, and listen. No book of its kind has been published for many years. Here is a collective manifesto, and its resolutions pulse through every line:

RESOLVED, that we seven poets, and all others who would join us, shall make ourselves the people's heart, to endure every violence and betrayal, to burst with joy at every triumph;

That we shall make ourselves the people's eye, to discover whatever beauty or ugliness has been camouflaged;

That we shall make ourselves the people's conscience, never to forget lessons, mistakes, enemies, friends; 7-2-44

That we shall make ourselves the people's prophecy, to foretell inevitable events, to negate temporary setbacks, to warn of possible treachery, to hold up tomorrow's sun, and stir up strength;

And, finally, RESOLVED, that we shall make ourselves the people's throat, lips, voice, to say whatever they wish to be said, whatever is on their minds and in their hearts.

They wish to announce their rights, their individuality, and Maxwell Bodenheim sings:

We are not robots; we can stray and greet
small, quilted dreams before we strike our blows,
before we march as one man to defeat
the soulless, driven massing of our foes.

They are shocked into protest against the shameful poll-tax, and in "the voice of ten-million Americans," Kreymborg asks:

Poll-tax, poll-tax,
Wasn't I born American?
Haven't I been an honest man? . . .
Or does democracy depend
On how much money I can spend?

They go into battle against reaction, and call for a song. Aaron Kramer answers:

The nations are marching. Listen!
They swell, they sweep in a wave.
Who calls the earth a prison?
Who calls the earth a grave?

Mr. Putnam warns against dirges, cemetery-songs. But our people have witnessed so much death that it becomes one of the things they need words for. Yes, the earth approaches a dawn, a dancing-time; but we must reserve a place of honor in our volume for the millions of slaughtered innocents, for the crushed heroes of Spain, for those yet to die. We dedicate the dawn to them. Let our children know the price of their future bliss.

Joy Davidman becomes the voice of all humanity when she tells of the beloved martyr, Garcia Lorca:

They killed him for the heart of man
with which they cannot come to terms . . .
and by nightfall he was a dead man;
he was reborn today 7-2-44
and tomorrow he will be born again;
he who is not dead will be reborn daily with the rising sun.

This is our manifesto. I am proud to be one of these poets.

AARON KRAMER.

Courier Verse

Courier-Pittsburgh, Pa.

RACE PRIDE 3-4-44

I am a Negro, and proud—
Winds of all ill though I brace,
Humbly I walk—but unbowed.
I'm of a tolerant race.

Winds of all ill though I brace,
Mine is a life with a song.
I'm of a tolerant race,
Keeping a faith that is strong.

Mine is a life with a song,
Making the best of my state;
Keeping a faith that is strong—
Master am I of my fate.

Making the best of my state;
Laughing my troubles away.
Master am I of my fate,
Sure of the dawn of my day.

Laughing my troubles away;
Making no thorn of complaint;
Sure of the dawn of my day;
Toiling, but never to faint.

Touched by the finger of scorn,
Humbly I walk, but unbowed.

THE TOWN FATHERS

At the Courthouse Square
On the Fourth of July,
Beneath Old Glory's
Pyrotechnic sky,
The town fathers met,
Minus Bible and rye,
Against the statue
Of the Confederate dead

Snapshots of the South

CAVIAR and CABAGE

By M. Beaunorous Tolson

Destined to rise I was born—
I am a Negro, and proud.

—LANCE ALLEN LYNCH.
Highland Hospital,
Asheville, N. C.

The Mayor sat
His snuff and said,
"We need a slogan!"
And he scratched his head.

The Sheriff's tongue
Dynamited assent,
The Judge drawled a phrase
Latinistically bent,
And the Mayor pondered
With official intent.

On a neon billboard
As high as a steeple,
The travelers puzzle

Nor could all hell, nor hellions hold you down!
A Sampson! You escaped the chain and yoke.

A powerful force in reasoning, you became. 3-2-44
How! You helped humanize the human brute!
Thus, Man, became more reasoning and sane;
Frederick the Great! Let all humanity salute!

—IRENE WEST.

bit too precious and decadent for me, but this American number, devoted to Mexican archaeology, is worth looking into. . . . The New York agent is the Gotham Book Mart, 51 W. 47 St. (the publication is in English). . . . 7-1-44

In case you're in the market for a beginner's book in Spanish, we recommend Invitation to Spanish by Paul P. Rogers (Stackpole Sons, Harrisburg, Pa.). It's something new in language textbooks, with reading material based upon the present war and the United Nations. Here is a combined grammar and first reader that actually becomes a weapon in the fight for democracy.

Literary Lookout

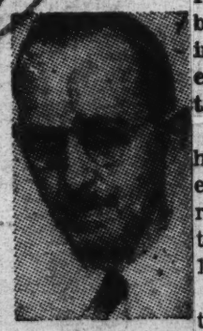
Daily worker—
New York, N.Y.

A Brazilian Author Writes About an American Negro Poet

By Samuel Putnam

THE fine American Negro poet, Langston Hughes, was the subject of a long and interesting article by the well known Brazilian writer, Origines Lessa, in a recent issue of the Rio de Janeiro daily, Correio da Manha. 7-7-44

Entitled Langston Hughes and the Negro Problem in the United States, and given front-page position in the feature section of the Sunday edition, this article contained an excellent account of the poet's picturesque and inspiring career, as set forth in the autobiographical pages of his book, The Big Sea.



It also discussed two outstanding contributions which the author of The Weary Blues made to American magazines last year: one on My America, in the Journal of Educational Sociology, and What Shall We Do About the South? in the magazine Common Ground. . . .

As I read Senor Lessa's painstaking and systematic summary of Mr. Hughes' life and his reactions to Jim Crow and other forms of discrimination, I could not help reflecting how shocked the average Brazilian would be by the revelation of such a state of affairs in a nation which is one of the great leaders in the fight for world democracy. . . . Brazilians, proud of the fact that they have solved their own "racial question," sometimes remark that if we do not succeed in solving ours, they are bound to surpass us as a nation. That is something to think about. . . .

Another Latin American item which has just reached me is an essay by Dr. Juan Marinello on Culture and Education in the Soviet Union (Cultura y Docencia en la Union Sovietica). This was originally given as a lecture in the National Capitol building in Havana, in connection with the exposition known as The USSR in Peace and War. . . . It ought to be translated and printed, perhaps in Science & Society, or in some educational journal in this country. . . .

Which reminds me: I hope you have read Marinello's extraordinary essay on Picasso, published in a recent issue of New Masses and translated by this reporter (June 13 number). . . . 7-7-44

Here is welcome and congratulations to Vol. I, No. 1, of Quisqueya Libre, published in Havana and devoted "to the triumph of democracy in the Dominican Republic." It is the organ of the fight that is being carried on against the tyrant dictator, Trujillo.

The official title of the organization behind the publication is the Democratic Anti-Nazi Dominican Union. A front page editorial discusses the island's national question in the light of Teheran and the Atlantic Charter. . . .

POLITICAL SATIRE

Yet another item from Havana is a play by the writer, Custodio, entitled La Borrachera Nasional, which might be rendered as The National Spree. Called by the author a Spanish burlesque, it satirizes the political weaknesses of Spain and Spaniards in the past. . . . It is a satire, with tears behind it. . . .

Also at hand is the combined issues, Nos. 4 and 5, of the expensive slickpaper ultra-esthetic magazine, Dyn, subtitled The Review of Modern Art. Ordinarily, Dyn is a

The amazing sequel:
THE BLACKEST LAND
AND THE WHITEST PEOPLE!

* * * *

A SOUTHERN TOWN

How many times
Does a Southern town
Waste white genius
To keep the black down?
3-9-44
How many times
Does progress stop
To find poor Whites
A Judas prop?

How many times
Do a Hitler's claws
Dig up dry bones
Of the Gray Lost Cause?

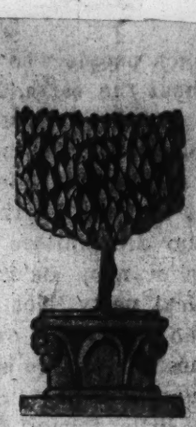
How many times
Does the Big Dog Class
Throw scraps of race hate
To the starved white mass?

FREDERICK DOUGLASS
Christian Recorder
Philadelphia Pa.

Could you have lived to see this age—this day;
Deeds of achievement on the scroll embossed,
(By descendants of proud Ethiopia's clay), 3-2-44
You'd know no word nor deed of yours was lost.
The seed you sowed in barren, virgin soil,
Did sprout and bloom, yea, ever and anon,
As monuments, no age could e'er despoil;
You stand, today, the Race's Paragon.

From little acorns, mighty oaks do grow;
No amaranthine weed can strangle it.
Other blossom's growth, laborious and slow;
Yet all, are registered in Holy Writ!

From humblest birth, to wear the Laurel Crown!
You grew as strong and bendless as the oak;



Brodie Adams

Contributing Poems Weekly to the
Northwest Herald
Northwest Herald—
Seattle, Washington 3-8-44

The Black Man Is Just Behind

Eighty years ago the black man was a homeless, penniless slave
No refinement in his dwelling, no tombstone above his grave.
For two centuries and longer he worked faithful without pay,
Destitute of art or science, struggling along life's way.
He was freed with empty pockets, empty hands and empty mind,
But you tell that Anglo-Saxon the black man is just behind.

As a part of this great nation soon we hope to take our place,
But we owe some of our progress to the Anglo-Saxon race.
They have helped to civilize us, let them know the notes are good,
Slaves have paid one note with labor, soldiers paid one note with blood.
Climbing up fame's mighty ladder every other race will find
The great Anglo-Saxon leading, with the black man just behind.

The black man is educating and the white man's friendly aid
Has been helpful to the black man in the progress he has made.
In each avenue of business where the black man takes a stand,
He wil always find a white man who will lend a helping hand.
All through business life the white man is quite friendly and refined,
And you tell the Anglo-Saxon the black man is just behind.

Through much poverty, through struggle, through adversities and cares
We have climbed up fame's great ladder to this height in eighty years
We have farmers, doctors, merchants, and some lawyers at the bar,
And though we be much or little, we are proud of what we are.
Ask the white man to still aid us to be honest, just and kind,
And you tell the Anglo-Saxon, the black man is just behind.

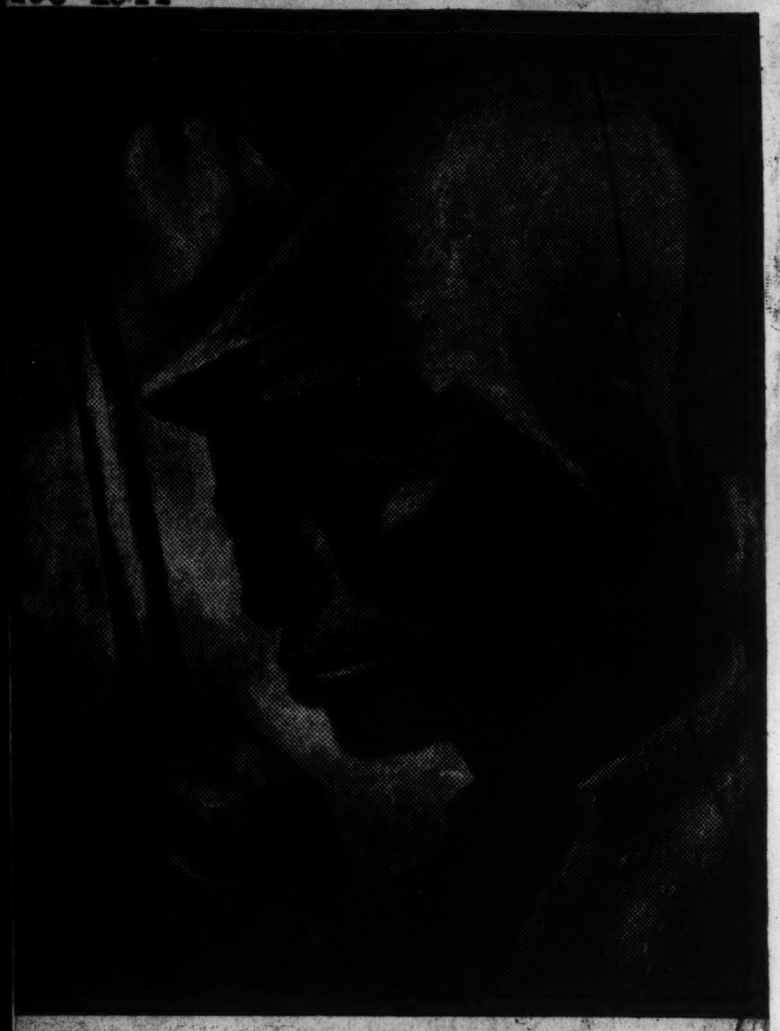
Booker T. Washington
Courier-Washington

Booker T. Washington was born

built up,
a structure went up,
of only wood.
It was the beginning of industrial education, 3-11-44
Something that later would
spread over the nation.
The entire world must use this now
And with this idea our Booker T.
was first endowed,
And we are proud of him I'm sure
And to be like him we shall try ever more.
So all honor and all glory we give him now
May God bless our race, as we
Letus, dear Lord, be true indeed now vow
And work together as Thou dost lead.

told
a floor
without a chance 3-11-44
But seven times he swept it to
age that's bold,
be sure,
sired,
tried.
were wroth.
He went to open a school, I'mHe planned to educate the hand

40c-1944



"Sharecropper Boy," by Hale Woodruff, painter and teacher, is included in the exhibition of American Negro painting and sculpture which opened at the G Place Gallery Tuesday. The display, which was organized by David Porter and Caresse Crosby, was previously shown at Hampton Institute and the Baltimore Museum

Wide Choice Of Paintings Placed on Exhibit Here

Post-
Washington, D.C.
6-18-44

By Jane Watson

As Dr. Alain Locke points out in his foreword, the artists represented in the exhibition now at the G Place Gallery include some widely known Negro painters and sculptors, as well as a group of newcomers, the aspect which David Porter doubtless had in mind when he called the show "New Names in American Art."

Names, however, are certainly not the prime consideration, nor is the fact that all the artists are Negroes. There is work in this show that is a real contribution to the art of this country, that gives ample proof of the strong feling for plastic design, the vigor and originality of its creators. The paintings range from the sophisticated to the primitive, from the French influence to those which are rooted in the realities of American life today. There are a few religious subjects, notable among them being the simple and dignified "Christ" by Horace Pippin, who was badly wounded in the last war and who painted some striking recollections of his experiences during his convalescence.

Veers Toward Academic

There is humor in some of the work, but most of it is in serious vein. A good deal of it is what is termed socially conscious. There is restraint, however, and in many cases a tendency to caution, both in expression and style, which at times veers toward the academic. The work, on the whole, reflects the same currents that are detected in any group show today, except that there is less of the fantastic, or the romantic. Color is a strong factor, and the drawing is in many cases more taut than free.

These paintings and sculptures come mainly from the urban centers of the United States. The Chicago representation stems from the Southside Community Art Center, a development of the WPA Art Project in Illinois. There is a New York contingent, and one from Boston. San Francisco is represented by a characteristic, somewhat eclectic, work by the sculptor Sargent Johnson, whose decorations are on several buildings in his community. From the South has come work from Hampton Institute, and from a few individuals, including Corpl. Lawrence Jones of Alabama, whose "Cutting Corn" is a Mexican subject. 6-18-44

Best Known for Murals

Hale Woodruff, who worked and taught in the South and is now in New York on a Rosenwald fellowship, is represented by two paintings which are outstanding. A gifted artist, he is best known for his murals. Jacob Lawrence has a characteristically colorful, two-dimensional painting, with intricate pattern. One of Richmond Barthe's small bronzes is shown, as is work by Charles Sebree, Eldzier Cortor, Charles White, Elizabeth Catlett, William Carter, James Porter, and Lois M. Jones, the last two from the District of Columbia.

All the above-mentioned and a number of others have exhibited frequently. Of the two in Washington, James Porter has not only been teaching at Howard University for a number of years, but is also author of "Modern Negro Art," a thoughtful and informative book that was recently published in New York. Lois Jones, who is a member of the Artists Guild of Washington has exhibited here and elsewhere many times.

Philadelphia Jungle

Less familiar, however, are inclusions such as William Smith's "Philadelphia Jungle," which brings freshness to a common theme; John Wilson's "Mother and Child"; "City End" by Edward Loper of Wilmington, whose "Behind the Tracks," incidentally, has been shown here at the Barnett-Aden Gallery; "Another Raid" by Ernest Crichlow, a sophisticated painter; "Jumping Rope" by the Guggenheim winner, Ellis Wilson; "Shadow and Sunlight," a lively street scene by Allan Rohan Crite; the well-designed "Musicians" by Norman Lewis; and "The Poet" by Claude Clark, a younger painter who really lifts his voice.

The diversity of this show, which must have entailed considerable thought and effort to assemble, may come as a surprise to some people, particularly those who like their art neatly pigeon-holed. Rightly, we feel, the stress here is on American, not Negro art. In 1930 in the New York World, a gifted young Negro painter (the late Malvin Gray Johnson) answered a well known New York etcher who accused Negro artists of imitating their white colleagues. His retort was as follows: 6-18-44

Know, Live Same Life

"No doubt this is true. Not so much from the standpoint that they imitate white artists of this or any other country, as that they are trying to do what artists of all races do—follow the principles of fine arts technically. We are taught to use lines, forms and color, never being told to look at these things from a racial viewpoint. The distinguished etcher admits most of these things himself, but says: 'While few of the Negro artists used subjects of Negro life, the approach is no different than that of the white painters.' How can it be? We Americans of both races know and live the same life, except that the Negro encounters racial restrictions."

During the last decade opportunities afforded Negro painters, sculptors and print-makers have widened, the major impetus to their development having come from the Federal Art Project. As James Porter notes: "No longer does the Negro artist find himself handicapped by poor facilities for study. Moreover, the public attitude is changing rapidly from indifference to active encouragement."

Comics Go to War

This Negro Artist's Drawings Are Fighting Our Enemies

The Worker-
New York, N.Y.
5-21-44

By EUGENE GORDON

ELMER C. STONER agrees when you say there's little that's comic in the comic magazines. His opinion is worth something, for he draws comic continuities for a living.

Not only are they not funny; they're not supposed to be—especially since Pearl Harbor. He says a growing bloc of progressive publishers is bringing enlightenment to the youngsters through the comic books.

But the fact behind that fact is that the artists who draw the comics have themselves gone to war. Not literally, in all cases, but in the sense that they are using all their talents in explaining the meaning of the war—how to win it.

Everybody who has seen War Heroes, with its stories of Douglas MacArthur, Gen. Patton, and outstanding heroes of the merchant marine, has seen Elmer Stoner's way of going to war. For these personages in War Heroes are Stoner's creations. Millions of American kids—and many of their elders—see these comics every month. Millions are published for the armed services.

These came under the general head of True Comics. Even his Phantasmo, however, an imaginary figufe of the Superman type, fights fascism—as does Superman. Comics like Stoner's Phantasmo and Gang Busters perform stunts that are literally out of this world. These stunts, just the same, are usually demonstrations against wrongs and injustices and are, therefore, demonstrations in moral behavior. 5-21-44

Stoner's Blue Beetle today holds very much the same kind of place that Phantasmo had. Stoner is working right now on a 30-page volume of the Blue Beetle continuity. This renowned counter-spy is known to our troops on all battlefronts, and, being the practical anti-fascist that he is, Stoner sees to it that the Blue Beetle carries a practical lesson.

Stoner's True Stories continuities on Colin Kelly, Meyer Levin, Gen. Doolittle's Tokio bombing and the Red Army are as carefully prepared and drawn—with respect to facts—as any feature writer's story. That is why the best of these comics have educative value. Parents Magazine learned that long ago, and Stoner has done some excellent work for it. The Methodist Book Concern now issues Bible stories in comic form.

Stoner loves illustrating for children. One of his most popular works was Seeing the World's Fair, a child's book that was equally popular with parents because of the maturity and attractiveness of the drawings and accuracy of the information.

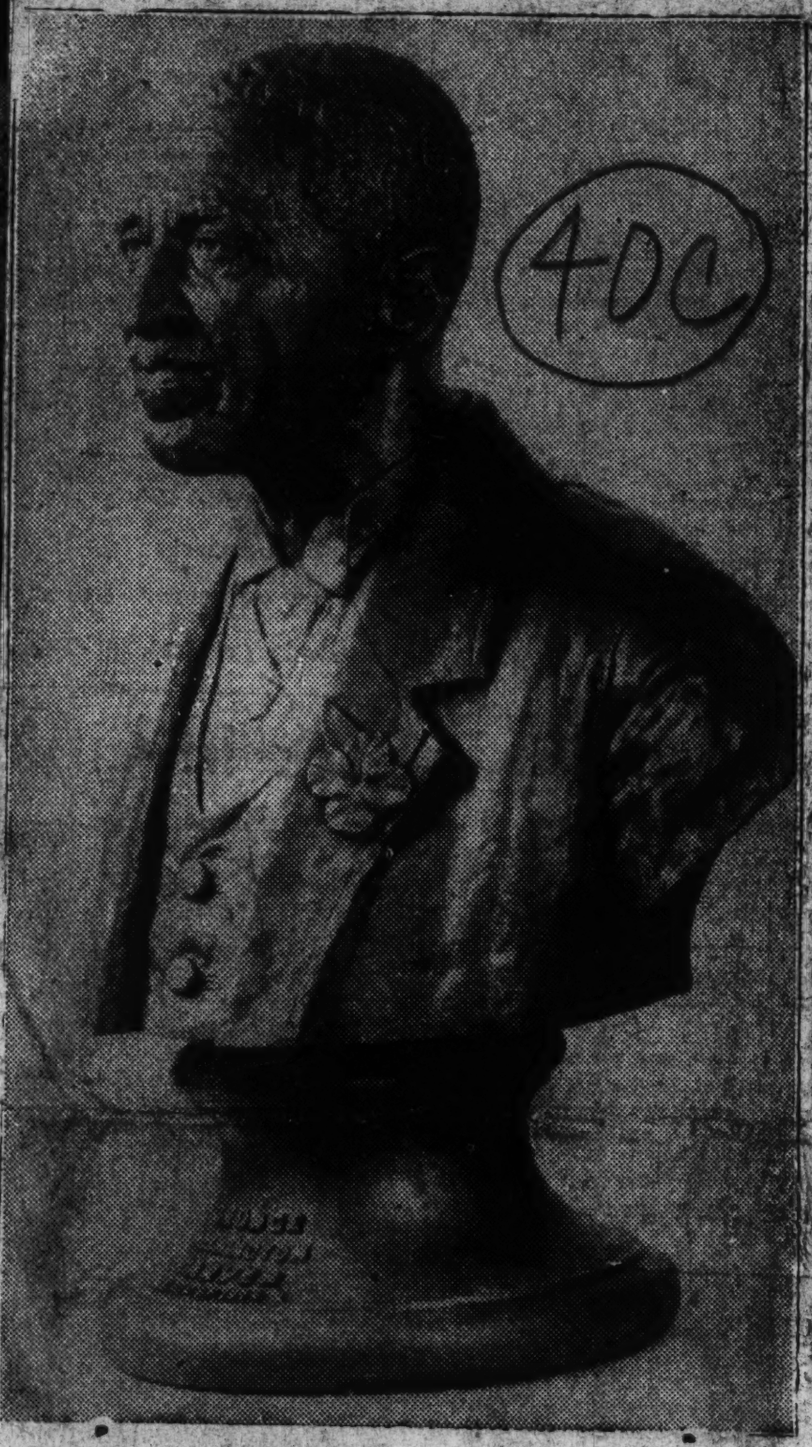
Right now, in between doing his Blue Beetle continuities and painting portraits, he shows up regularly at United Service Organization centers to draw for servicemen and servicewomen. One of the USO centers is Harlem's, where, also, he teaches the soldiers to sketch. He occasionally gives art lectures as a means of improving Negro-white relations.

"With all this commercial stuff I am doing," he says, "I still like to paint. I still hope, some day, to work in fine arts." 5-21-44

Winning the war is the most important immediate task, he insists. That is why he has turned the full battery of his genius and skill against fascism.

ELMER C. STONER

Carver Bust Draws Praise



TUSKEGEE INSTITUTE, Ala.—Isaac Hathaway's masterpiece of sculpture, his most recent work, the heroic-size bust of the late Dr. George Washington Carver, recently completed, and pictured here. The life-like appearance and f ne modeling attracted favorable comments when the bust was exhibited here.

Designs Belts And Bags

Daily World—Atlanta, Ga.

8-5-44

Miss Theresa Cottles, a 1944 graduate of Dillard University with a major in fine arts is carving a new career for himseif. She is using her artistic talent and training to design belt and bag sets for an exclusive New York concern. The buyer for this concern selected Miss Cottles' work as most promising from an open exhibit of local art students both white and colored. The young designer is a native of New Orleans. She Plans to continue study this fall at Pratt Institute of Design in New York.

40c-1944

Artist Sees Economic Future For Negroes In Commercial Art

Tribune — Philadelphia, Pa.
11-23-44

By Bernice and Dolores Calvin

NEW YORK CITY—(CNS) Robert S. Pious, the suave and soft spoken artist who does those commercial drawings for the Office of War Information that you see each week in your favorite newspaper, lit a cigarette, found an ashtray and returned to his workbench. He was making a deadline.

"I get jittery when these deadlines come up on me — sometimes I have to work straight through the night" said our subject as he whisked by his painting lightly with the hand of a knowing artist.

His cozy Sugar Hill apartment was full to the corners with pin-point sketches, canvas, paints of a thousand hues, all neatly indexed. Besides the OWI, he works hard for fiction House, Curtis Publishing Company and his newest venture—he does those striking covers for the race magazine, Newspic. 11-25-44

Bob, now settled comfortably amongst his work, said seriously, "Our people have come a long way in their eighty years of freedom and we've got a great future. There's a lot for us to get out of commercial art. We've a gorgeous race of people and a pleasure to portray." So you can see, Bob is a race man.

Sensitive at 36, Bob's life is that of anyone aspiring to be "the best in his field." Born down in Meridian, Mississippi, he came to St. Louis at 6; married in Chicago at 18; at 20, young Pious was studying 8 hours a day at the Chicago Art Institute and working 14 hours a night. We still don't know how he did it! 11-25-44

Opportunity knocked at the Pious home in 1929 and Bob did a portrait of Roland Hayes for the Harmon Foundation. For this, he won the Spingarn Black and White prize. From then on, it was smooth sailing.

ROBERT S. PIOUS

A New Yorker at 23, he studied at the National Academy of Design under scholarship. He was commissioned to paint Marian Anderson. (Husband O. Hodge Fisher gave it to her as a Christmas present.) Two of his paintings, bought by Dublin University in Ireland, are hanging on the Cambridge Museum walls.

Here our photographer snapped him. Pious, relaxing again, talked on. We asked him how he was inspired to do the stunning covers on Newspic. He told us that "Now is the time when Negroes are more than ever interested in what their boys are doing overseas. They are anxious to know the good work on the land, in the air and on the sea. And this is what I've tried to show on Newspic's covers. You know, this is the first time a Negro magazine has ever had a painted cover."

He showed us his personal files on models for his drawings—for ships and planes particularly, everything "must be authentic."

Wife Ruth Pious, to whom Bob gives the credit for his success, is artistic herself. She buys all of his ties and shirts. Though he doesn't like vegetables, she insists that he eat them. He loves good plays and reads a great deal, especially books on the Negro.

11-25-44

"When there's peace again we want a little farm out somewhere so we can raise a few things," he added. "And by the way," we asked, "what type of art are you going to do then?" With a half-grin Bob Pious said "Me?—well, I'm hoping to get back to portraits and murals. They were his first love.

Ex-AFRO Artist Wins Prize

Afro American — Baltimore, Md.
12-2-44

T/4 George Mercer, former AFRO artist, now art editor of the army post newspaper at the Indiantown Gap, Pa., military reservation, displays proudly his third prize trophy won in a contest among personnel of army posts in Pennsylvania, Maryland, and Virginia.

The trophy was presented to T/4 Mercer at the main post office, ASF Headquarters, by Maj. General Philip Hayes, commanding general of the Third Service Command. The three winning posters will be reproduced in color and distributed all over the country and overseas.

T/4 Mercer's poster, produced in color, depicted a soldier on a life raft with hands outstretched, reaching for foods wasted by civilians. 12-2-44

Some 200 posters produced by the eight artists in the training aids division at Indiantown Gap will be exhibited and auctioned off at a bond show in the Sixth War Loan drive to be held at Penn Harris Hotel in Harrisburg, Pa., in mid-December.

T/4 Mercer and Cpl. Everett Payne, Brooklyn, N.Y., who studied at Pratt Institute, will be at the exhibit to explain their drawings.

Parks, Jefferson City, Mo., for his bibliography, "The Knock-Out," and third, $10, to John Wilson for his bibliography entitled "Adolescence."

fantry for his head in plaster, "Woman with Kerchief"; and to Selma Hortense Burke of New York, second award of $100 for her head in marble "Amazonia." Clarence Lawson of Chicago won honorable mention for his head, "Portrait of a Girl."

Fifty dollars for the three best prints submitted was divided as follows: First, $25, to Cpl. Mark Hewitt of the 366th Infantry, who entered a scratch drawing, "Slave Girl"; second, $15, James D.

Winslow [illegible] the second [illegible] "Sharecropper No. 2." Honorable mention went to the Chicago [illegible] for his "Mother." 350 were given work submitted. Highest award to Staff Sgt. [illegible] the 366th In-

"Roxbury Landscape." The second award of $100 is to be voted by popular ballot. Honorable mention went to Romare Bearden of New York, for his painting, "The Two Generations." Award to "Carmen" Dancer

Two hundred dollars went to two artists for paintings in water colors. Frank W. Neal of New York, currently dancing in Broadway's "Carmen Jones," won the $125 award for his "Woman in

New York Youth, 16, Wins Top Award in Art Show

4-8-44
Baltimore Md.
Afro-American

ATLANTA—The highest award of $300 for the best portrait was won by John Farrar, 16-year-old artist of New York City, for his painting in oil entitled "Queenie," in the third annual art exhibit at Atlanta University.

Eleven of the more than seventy-five art works on display won $1400 in cash purchase prizes. The coveted John Hope Award of $250 for the best landscape was awarded Sgt. Cecil D. Nelson, Jr., of Tuskegee, Ala., for his painting "Tragedy in Our Scene. The first Atlanta University award of $150 was won by John Wilson of Boston, Mass. (top winner in the 1943 exhibit), for his impression of a section outside of Boston, which he calls

Celebrated Pilot Of 99th Hangs In National Gallery

WASHINGTON — A portrait of Capt. Charles B. Hall, fighter pilot of the 99th Squadron, now in Italy is included in a representative list of Army Air Forces personnel paintings now on exhibit in the National Gallery of Art here. The exhibit will continue through November 12.

Captain Hall, the first American Negro pilot to down a Nazi plane, is from Brazil, Ind., and was a pre-medical student before joining the Army Air Forces at Tuskegee Institute, Ala. He now has three German planes to his credit and wears the Air Medal and two Oak Leaf Clusters for bravery in action.

To Be Permanent

The painting is by Major Charles Baskerville a veteran of the last war, who volunteered for service in the present conflict and was given the assignment to paint a gallery of Air Forces personalities. He recently returned from overseas.

The paintings on exhibit are part of the historical record of the Army Air Forces. Their subject matter ranges from representative events and characteristic scenes to actual portraits of the men now fighting or directing air battles all over the world.

The collection eventually will be hung permanently in the headquarters of the Army Air Forces in the Pentagon Building.

this drawing was made of Alabama clay.

"While I was Secretary of Agriculture we asked Dr. Carver if there was anything the Department could do for him, and was glad to help him in creating a new variety of flower."

Dr. Charles G. Abbott, secretary of the Smithsonian Institution, accepted the portrait.

Mr. Wallace was presented by Oscar Chapman, Assistant Secretary of the Interior, and distinguished guests present included Mrs. Franklin D. Roosevelt.

OTHER PAINTINGS

The exhibit included six paintings by Laura Wheeler Waring of Philadelphia. They were portraits of Marian Anderson, Dr. Harry T. Burleigh, Brig. Gen. Benjamin O. Davis, Dr. W. E. B. DuBois, Dr. George E. Haynes, and James Weldon Johnson.

Besides the portrait of Dr. Carver, Mrs. Reyneau also had on exhibition portraits of Mrs. Mary McLeod Bethune, Judge Jane Bolin, Dr. Charles Drew, Judge William H. Hastie, Charles H. Houston, Dr. Eugene Kinckle Jones, Dr. Mordecai W. Johnson, Edward Lee, Dr. Alain L. Locke, Warren Logan, and Paul Robeson as Othello.

Carver Portrait Presented

WASHINGTON, D. C.—A special exhibition of portraits of leading American Negroes was officially opened May 2 at the Smithsonian Institution, Washington, D. C. A painting of the late Dr. George Washington Carver, world agricultural scientist, was presented to the National Collection of Fine Arts of the Smithsonian Institution.

The portrait, the work of Betsy Graves Reyneau of Washington, D. C., and the first painting of an American Negro to be placed in the Smithsonian gallery, was presented to the institution by Vice President Henry A. Wallace, who, in a brief address, recalled his fifty years' acquaintance with the late Dr. Carver.

PORTRAYAL OF HIS SPIRIT

"This portrait of Dr. Carver studying a flower," said Mr. Wallace, "gives a faithful portrayal of his spirit. He loved everything about nature but flowers best of all. I recall a Christmas card he sent my family back in 1934 which contained a water color drawing of a flower and the caption that

Call Pippin Greater Painter than Tanner

Artist Uses Own Expression in Carrying on Work of Great Men, Dr. Barnes Says

By THEODORE STANFORD

PHILADELPHIA—In any comparison of painters, "Henry O. Tanner is a pigmy and Horace Pippin is a giant."

Thus spoke Dr. Albert C. Barnes, white, of the Barnes Foundation, for the AFRO this week. Dr. Barnes said:

"What Tanner had to say was simply a feeble echo of what had been said by great artists several centuries ago. Tanner's work is an attenuated and diluted expression of the white man.

"What Pippin has to say," he continued, "has never been said before. Pippin carries on the work of the great artists, but he expresses himself in his own language."

Seven years ago not a solitary picture of Pippin's had ever hung in an art show — big or little. Four years ago one could buy a Pippin painting for as little as $75 or less.

Today a choice Pippin brings as high as $1000 or more, and a string of top-flight American museums and art connoisseurs vie for the privilege of purchasing each new work as fast as the painstaking artist can complete it.

Born in West Chester, Pa., in 1888, but reared in Goshen, N.Y., Horace Pippin failed to distinguished himself at the Goshen grade school, preferring, as he confessed, to make pencil sketches. At 15, he quit school and went to work.

Arm Paralyzed

Enlisting in the U.S. Army in 1917, he was sent to France and saw service in the Champagne sector. A German sniper's bullet shattered his right shoulder, paralyzing that arm for three years. He was returned to America in 1918 and honorably discharged a year later. The French decorated him with the Croix de Guerre.

With his arm strapped to his side, Pippin thought his career as an artist was at an end. Doggedly, he decorated discarded cigar boxes. "The boxes were pretty," he says now, "but I was not satisfied with them."

In 1925 Pippin made his first burnt-wood panel, a little used art form which he has since brought to a high degree of perfection. His success in this work was encouraging. "It brought me back to my old self," he explained.

HORACE PIPPIN

First Exhibition

Regaining the use of his right arm, he was forced to steady it with his left hand when he began to paint in 1930.

Fortune changed in his favor in 1937, when Dr. Christian Brinton arranged the first exhibition of his work at the Chester County Art Association. Three years later Dr. Barnes and Actor Charles Laughton bought an early Pippin painting.

Dr. Barnes, an authority on art and owner of one of America's finest private collections, says: "I bought the first Pippin painting that I laid eyes on." Laughton's purchase stimulated a whole field of interest in Pippin's work among art-conscious circles on the West Coast.

Then Robert Carlen, Pippin's dealer, was invited to enter the artist's work in an increasing number of important shows. Reviewers in the slick-paper magazines spoke of Pippin's "bold and authoritative" design, his "unerring" color sense. His work was said to show a "technical assurance that bespeaks the highest sophistication."

Interprets American Spirit

Since then his paintings have been hung in the Philadelphia Art Museum, the Pennsylvania Academy of Fine Arts, and eleven galleries in New York. They were chosen by the Metropolitan Museum for its itinerant exhibition.

The Barnes Foundation owns at least a dozen of the best Pippins, which hold their own with the masterpieces of the Nineteenth and Twentieth Centuries.

Pippin's art is distinctively American. He shares with John Kane the honor of being the most authentic interpreters of the American spirit during this generation. His closest affinity is with that school of largely untutored natural painters which custom has called "primitive."

He cannot be said to have actually studied art, except for a year spent in observation at the Barnes Foundation where he mastered the usual four-year course in twelve months.

A big, genial man, plain in speech and in manner, Horace Pippin was not reticent but somewhat difficult to approach when I talked to him. He feels quite justifiably that the press has been abnormally slow about taking an interest in his work. His sense of humor is subtle and provocative and is profoundly religious.

First Lady, Vice President Attend Unique Art Exhibit

Included in the group of portraits by Mrs. Reyneau was one of the late Dr. George W. Carver, eminent Tuskegee scientist, which was presented to the Smithsonian Institution by Vice President Wallace on behalf of the Carver Memorial Committee, which raised its purchase funds. This portrait became the first of a colored American citizen to be placed in Smithsonian Institution.

Among those attending the exhibit were Secretary of the Interior Harry T. Burleigh, Brig. Gen. Benjamin O. Davis, Dr. W. E. B. DuBois, Dr. George Edmond Haynes, and James Weldon Johnson.

Among those attending the exhibit were Oscar Chapman, Assistant Secretary of the Interior, General Davis, Dr. Drew, Judge Hastie, Mr. Houston, Dr. Johnson, and Dr. Locke.

Other Portraits

Included in Tuesday's exhibit were fourteen others by Mrs. Reyneau and six by Mrs. Waring.

Mrs. Reyneau's group consisted of portraits by Mrs. Mary McLeod Bethune, Judge Jane Bolin, Dr. Charles Drew, Judge William H. Hastie, Dr. Eugene K. Jones, Dr. Mordecai W. Johnson, Edward Lee, Dr. Alain Le Roy Locke, Warren Logan, Paul Robeson, Dr. Channing H. Tobias, and Dr. Monroe N. Work.

Mrs. Waring's group included portraits of Marian Anderson, Harry T. Burleigh, Brig. Gen. B. O. Davis, Dr. W. E. B. DuBois, Dr. George Edmond Haynes, and James Weldon Johnson.

5-13-44 WASHINGTON — A number of leading citizens, including Mrs. Franklin D. Roosevelt and Vice President Henry A. Wallace, attended exercises Tuesday which marked the opening of an exhibit of portraits of outstanding colored Americans in the National Collection of Fine Arts at the Smithsonian Institution.

The paintings in the exhibition were done by Mrs. Laura W. Waring, instructor of fine arts at Cheyney Teachers' College, Cheyney, Pa., and Mrs. Betsy G. Reyneau of 144 B Street, Northeast, Washington, D.C.

Carver Portrait Presented 5-13-44

40c-1944

SCULPTOR BARTHE WITHOUT SCHOOL

Danville, Va. [illegible]
April 16, 1944

Distinguished Negro Sculptor Acclaimed Artist of Mounting Stature

By JACK O'BRIAN

NEW YORK, April 15.—(AP)—To Richmond Barthe, the distinguished Negro sculptor, the face of Christ is not the ascetic, suffering face familiar to church-goers but the verile, seamed, and weather-strengthened face of a fisherman—and that is how he will present the Savious in his next effort, a life-sized figure in white marble.

Barthe has been acclaimed as an artist of mounting stature and sure ability. Recently, he finished a model in clay of the youthful Abraham Lincoln, the circuit-riding Illinois lawyer, that showed scrupulous care, study and effort. It will be finally executed in Tennessee pink marble.

Young, dignified, conservative, Richmond Barthe was born in New Orleans and was able only to finish the first grade. He doesn't talk much about his early years, jumps almost immediately to praising the Rev. Harry F. Kane, S. J., Chicago Art Institute, learning a Jesuit priest. Through the priest's aid, he spent four years in the first to paint.

In 1929 came a Julius Rosenwald scholarship in New York and his first exhibition came the next year in Chicago. Thereafter, several one-man shows brought steadily increasing praise.

Experts say Barthe's style is midway between the abstract, modernistic treatment and older realism.

"I do not identify myself with any particular school," he says. "I have always tried to express myself and my own experience. I will not follow a modern trend until I actually feel the need of expressing myself in that style."

Barthe says the fact that he is a Negro helps, rather than hurts, his career. As a student in Chicago, he was the only Negro in his class; therefore, he says, his work came in for more interested scrutiny than other students. He's sure there were better students doing better work at the time who went unnoticed."

Art, says Barthe, is not racial. For him there is no "Negro art." He has not limited himself to Negro subjects. It makes no difference whether he is to model a Scandinavian or an African dancer.

"For instance," he explains, "I selected a young Negro for the marble head 'Jimmie' because of his peculiarly engaging smile. If he had been white and had had the same smile I would have chosen him just as readily."

Original Barthe works and reproductions are in galleries and private collections here and abroad. His bronze bust of John Gielgud, the British actor, is permanently exhibited in the New Theater in London. Several pieces are to be seen in New York; one of his works, "The Mother," was shown at the World's Fair exhibition of contemporary art. Modeled with restraint, it depicts the grief of a Negro mother receiving into her arms the body of her lynched son.

Barthe said a Negro artist faced with the sort of favorable publicity he has received in the last few years must be increasingly careful of possible dangers. A Negro who is praised for a first novel, or a first artistic expression of any sort can not believe he has arrived with that single work.

"That goes in any art, particularly for the Negro, who frequently draws comment from the fact of his race. It is a tremendous responsibility."

NEGRO ARTISTS DISPLAY WORK

March 12, 1944
Newport News, Va. Press

An exhibit of samples of the work of a quintet of Negro artists, although most of them are under 40 years of age, now is on diplay in the Collis P. Huntington library at Hampton Institute. The exhibit will be shown through Saturday.

The prints include "Upper New York," "Coal Pile" and "Roof Top," lithographs of city views by Robert Blackburn, the youngest, who is only 21 years of age; Ropold Joseph's "Introspect; and "Card Players," "Street Game" and a symbolic lithograph, "Night" by Richard William Lindsey.

There are also Ernest Crichlow's "Lover," tense with sinister atmosphere, and "Little Girl," an abstract figure study, by William H. Johnson, the oldest in the group. Johnson studied at the Academy of Design, where he won the Cannon and Hallgarten prizes, and has also studied in southern France, Norway and Denmark.

He was winner of the gold award in the Harmon show with his self-portrait which demonstrated his departure from conservative work. Johnson is known as the "pioneer Negro modernist."

The work of these artists is not limited to prints, however, and with the exception of Lindsey, all have works reproduced in Alain Locke's "The Negro in Art," the definitive work on the subject published in 1940 by the associates in Negro folk education.

Charlotte, N. C., Observer
January 24, 1944

Exhibit of Negro Sculpture.

CHAPEL, HILL, Jan. 23.—An exhibition of African Negro sculpture, which, according to critics, has had much influence on modern artists, will open in Person hall Art gallery at the UNC Sunday, January 23, and will continue for a month. It is sponsored by the Gallery with the co-operation of the Chapel Hill branch of the American Association of University Women, Miss Harriet Dyer Adams, acting director of the Gallery, is chairman of the AAUW's art committee.

Times-New York, N.Y.
2-25-44

Horace Pippin, the remarkable Negro "primitive," has become so accomplished as to make an already precarious term more than ever suspect. When does a primitive cease to be a primitive? As Mrs. Halpert puts it, "originally hailed as a 'primitive,' Pippin's sophistication has gradually eliminated that label." There are astonishing things in his show at the Downtown. "The Great Emancipator," for instance, and "Old Abe's First Book" and "Old Black Joe" and the paintings that compose the John Brown sequence—to mention but these. Color is often—though, it would seem, innocently—brash and violent. Pippin can pay meticulous heed to detail and he can also simplify with striking vigor. Yes, a new label will have to be found. Might we try "neo-primitive"?

Pan-American Arts Pandrama Exhibited at State
11-25-44

INSTITUTE, W.Va.—The students of the arts department of West Virginia State College presented "A Panaroma of the Arts" in a chapel program Friday. Demonstrations were given by Marcella Smith, model, of subject sketching by Mary E. Butler, of oil painting by Madge K. Dykes and Hampton Hanable. Carrie L. Dixon read at the beginning and Florence Allen furnished music accompaniment. 11-25-44

Furriers Dedicate Art Exhibit To 'The Negro In American Life'

Daily Worker- New York, N.Y. 3-11-44

There's a unique kind of art exhibit currently being shown at the headquarters of the Joint Board, Fur Dressers and Dyers Union, CIO, which should be seen by all painters.

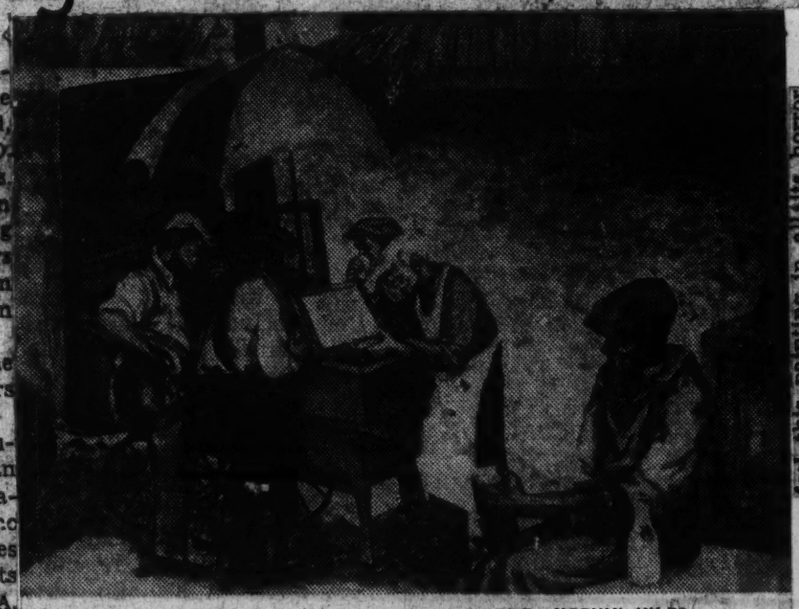
Titled "The Negro in American Life and Art," the show is being viewed by the thousands of workers of the union, the majority of whom have never before seen an exhibition of paintings.

Thus their comments on the paintings are things many painters could well benefit from.

Organized by Harry Martel, educational director of the union, Dan Koerner and the Anti-Discrimination Committee of the union, the show is composed of 39 oils, gouaches and water colors by a list of artists which includes Elidabeth Olds, A. Tromka, Zoltan Hecht, Hugo Gellert, Sid Gotcliffe, James Trumbull, Dan Koerner, Mervin Jules, Robert Gwathmey, Joe Jones, Chuzo Tamotzu, Charles White and others.

The exhibition was conceived as Martel said for the purpose of 'creating a liaison between artists and workers for the benefit of both.'

Plans Tour 3-11-44



By MERVIN JULES

'RATIONS'

Of Exhibits

Martel believes that such exhibitions should tour trade unions throughout the country where they could be viewed by the workers. He hopes from this that the unions themselves would purchase a painting or two for permanent display in the union hall.

The members of the union have flocked to see the exhibition and from their written reactions they are very enthusiastic about it. A poster asks the workers to write their impressions of the show and also to select the painting which appeals to them most.

According to the votes, the powerful, stark painting, done in browns and siennas, shows a Negro sharecropper family hiding in a field while a gang of masked Ku Kluxers, with ropes and guns, search for them. The picture is entitled "Southern Terror."

"Rations" Is Popular Painting

The Negro workers in the union feel this painting in all its horror and fright and the white workers likewise have reacted to it.

The second most popular painting, according to the workers, is Mervin Jules' "Rations," an oil and AOA. Mapy... showing a hot dog wagon with a group of workers about it during lunchtime.

One fur worker, in his written comment on this picture, said: "A visited art galleries, should be fur... done will create a... market as well...

...ls as good as it is ...ist of artists is large. ...s having been loaned ...ries, Artist Associates ...iapy individual mem... Artists' League of ... contributed. 3-11-44

...cy of bringing paint... who have rarely ever ...alleries, should be fur...

"Lullaby" was painted by Fletcher Martin in Kansas City last year just before he left his job teaching there at the Art Institute to go to North Africa as an artist war correspondent for LIFE. In this canvas Martin set out to paint the exact moment when Lightweight Champion Levi Southall had struck a knockout blow, is still blind to everything but the primitive instinct to conquer. In Kansas City Martin used to see at least 70 rounds of boxing a week, was so interested that he hired Southall to pose for his students at 60¢ an hour.

...peing" won $700 second prize for Robert Gwathmey of Virginia who taught painting at Carnegie Institute for three years. It shows Negroes picking cotton and stacking lumber for drying.

Negro in American Life and Art Is Subject of Union Art Show

Marking its annual observance of the history of the American Negro, the Joint Boad Fur Dressers and Dyers Union, CIO, has opened an art exhibit entitled, "The Negro in American Life and Art," at the union's headquarters, 245 7th Ave., New York City.

Nationally prominent artists entered their work in this exhibit which is the first of its kind undertaken by a trade union in the United States. Among them are Ladislas Segy, Joe Jones, H. Lyomka, Charles White, C. Tamotzu, Zoltan Hecat, S. Gotchlin, R. Gwathmey, M. Jules, J. Turnbull, E. Glaser, L. Tytell, D. Koerner, H. Kruckman, H. Gellert, E. Olds, A. Abramowitz, M. Wolfe, C. Keller, E. Cichlow, H. Sternberg, E. Macbanic, E. Arcieri, and L. DeGrange.

The exhibit which ranges from portraits of Frederick Douglass and Harriet Tubman to presentations of the Negro in the war for liberation was arranged by Artists Associates in cooperation with the A. C. A. Gallery.

Harry Martel, educational director of the union who planned the exhibit together with the Joint Board Anti-Discrimination Committee and the artists, Dan Koerner, declared that "the aim of the show is to express the need for the complete integration of the Negro people in the American nation, and the absolute necessity of the struggle against those who disrupt the unity of the American people."

Soldier's Mural Takes 1st Prize

TUSKEGEE ARMY AIR FIELD, Ala.—A living example that the Army doesn't necessarily have to interrupt or hamper a promising career is Sgt. Cecil D. Nelson Jr., of Tuskegee Army Air Field's highly rated art department.

His landscape in oils entitled "Tragedy In One Scene," copped first prize of $250 in the Third Annual Exhibition of Negro Artists, currently being shown at Atlanta university.

Energetic, decisive and argumentative, Sgt. Nelson can relax as thoroughly as he works. A good basketball player, he can also "lay the heat on the 88" by knocking out some pretty solid boogie woogie. A member of the American school of painting which believes in depicting the American way of life, art, to him, is a means of advancing the fight against man's common enemies, poverty, prejudice and oppression. His somber-mooded prize winning landscape accomplishes just that purpose. The son of Mr. and Mrs. Cecil D. Nelson Sr., of Champaign, Ill., Sgt. Nelson is a member of Kappa Alpha Psi fraternity.

40c-1944

Interview With Robt. S. Pious

By Bernice and Dolores Calvin

NEW YORK CITY — Robert S. Pious, the suave and soft-spoken artist who does those commercial drawings for the Office of War Information that you see each week in your favorite Negro newspaper, lit a cigarette, found an ashtray and returned to his workbench. He was making a deadline. "I get jittery when these deadlines come upon me—sometimes I have to work straight through the night," said our subject as he whisked over his painting lightly with the hand of a knowing artist.

His cozy Sugar Hill apartment was full to the corners with pinpoint sketches, canvas, paints of a thousand hues, all neatly indexed. Besides the OWI, he works hard for Fiction House, Curtis Publishing Company and his newest venture—he does those striking covers for the race magazine, Newspic.

Bob, now settled comfortably amongst his work, said seriously, "Our people have come a long way in their 80 years of freedom and we've got a great future. There's a lot yet for us to get out of commercial art. We're a gorgeous race of people and a pleasure to portray." So you can see, Bob is a race man.

Sensitive at 36, Bob's life is that of anyone aspiring to be "the best in his field." Born down in Meridian, Mississippi, he came to St. Louis at 6; married in Chicago at 18; at 20, young Pious was studying eight hours a day at the Chicago Art Institute and working 14 hours a night. We still don't know how he did it!

* * *

Opportunity knocked at the Pious home in 1929 and Bob did a portrait of Roland Hayes for the Harmon Foundation. For this, he won the Spingarn Black and White prize. From then on, it was smooth sailing.

A New Yorker at 23, he studied at the National Academy of Design under scholarship. He was commissioned to paint Marian Anderson. (Husband O. Hodge Fisher gave it to her as a Christmas present.) Two of his paintings, bought by Dublin University in Ireland, are hanging on the Cambridge Museum walls.

Here our photographer snapped him. Pious, relaxing again, talked on. We asked him how he was inspired to do the stunning covers on Newspic. He told us that "Now is the time when Negroes are more than ever interested in what their boys are doing overseas. They are anxious to know the good work of the land, in the air and on the sea. And this is what I've tried to show on Newspic's covers. You know, this is the first time a Negro magazine has ever had a painted cover."

He showed us his personal files on models for his drawings—for ships and planes particularly, everything "must be authentic."

Wife Ruth Pious, to whom Bob gives the credit of his success, is artistic herself. She buys all of his ties and shirts. Though he doesn't like vegetables, she insists he eat them. He loves good plays and reads a great deal, especially books on the Negro.

"When there's peace again we want a little farm out somewhere so we can raise a few things," he added. "And by the way," we asked, "what type of art you going to do then?" With a half-grin Bob Pious said, "Me?—Well, I'm hoping to go back to portraits and murals." They were his first love.

Art Exhibition Features Negro

WASHINGTON — The Barnett Aden Gallery, of this city, which has recently exhibited the works of a number of noted Negro artists now serving in the Army, Navy and Coast Guard, this week opened an exhibition of the paintings of Candido Portinari, internationally famous Brazilian artist, at 127 Randolph Place, N. W.

The exhibition, featuring Portinari's paintings of Negroes, Indians, Portuguese and Italians, opened on Sunday, October 15, and will continue through December, 1944.

Within recent months, the Barnett Aden Gallery has exhibited the works of a number of Negro artists in the armed forces, including those of Jacob Lawrence, young combat artist now serving with the U. S. Coast Guard on a North Atlantic patrol vessel. Lawrence's Negro labor migration portfolio, reproduced in color by a national magazine in 1941, is now on exhibit at a New York City gallery.

Other Exhibitions

Other Negro artists exhibiting at the Washington gallery included Charles Sebree, U. S. Navy, and Jack L. Berkman, Albert Carter, Frederick Flemister, Bernard Goss, Charles White, Joseph Kersey, Clar LaMore, and Henry M. Thrasher, of the U. S. Army.

Woman sculptor works for Navy

NEW YORK—In her [illegible] gathering together many of her pieces for a one-man show at an uptown gallery, Miss Selma Burke, well-known sculptor, works for reasons of patriotism in the Brooklyn Navy Yard. At present taking a leave of absence in order to complete some commissions, she is a civilian employee at the yard and has been driving a truck there for the past year and a half.

[illegible] lived and studied sculpture in several countries in Europe," Miss Burke told a reporter in telling of her loyalty to America. "In France and Austria I was fully accepted with no one drawing any color line.

"In Germany I was only tolerated and felt that the only reason I was not actually persecuted was that I was an American."

In America, Miss Burke studied at Columbia University on a Rosenwald Fellowship.

Vice-President Wallace Paints Of Negro

Washington, D. C.—A special exhibition of portraits of leading American Negroes was officially opened Tuesday with an impressive program at the Smithsonian Institute. A painting of the late Dr. George Washington Carver, world famous agricultural scientist, was presented to the National Collection of Fine Arts of the Smithsonian Institution.

The portrait, the work of Betsy Graves Reyneau of Washington, D. C. and the first painting of an American Negro to be placed in the Smithsonian gallery, was presented to the institution by Vice President Henry A. Wallace who, in a brief address, recalled his fifty years acquaintance with the late Dr. Carver.

"This portrait of Dr. Carver studying a flower," said Mr. Wal-

[illegible] faithful portrayal of his spirit. He loved everything about nature but flowers best of all. I recall a Christmas card he sent my family back in 1934 which contained a water color drawing of a flower and the caption that this drawing was made of Alabama clay.

"While I was Secretary of Agriculture we asked Dr. Carver if there was anything the Department could do for him, and was glad to help him in creating a new variety of flower. We had complete understanding and sympathy, and it is a great pleasure for me to make this presentation."

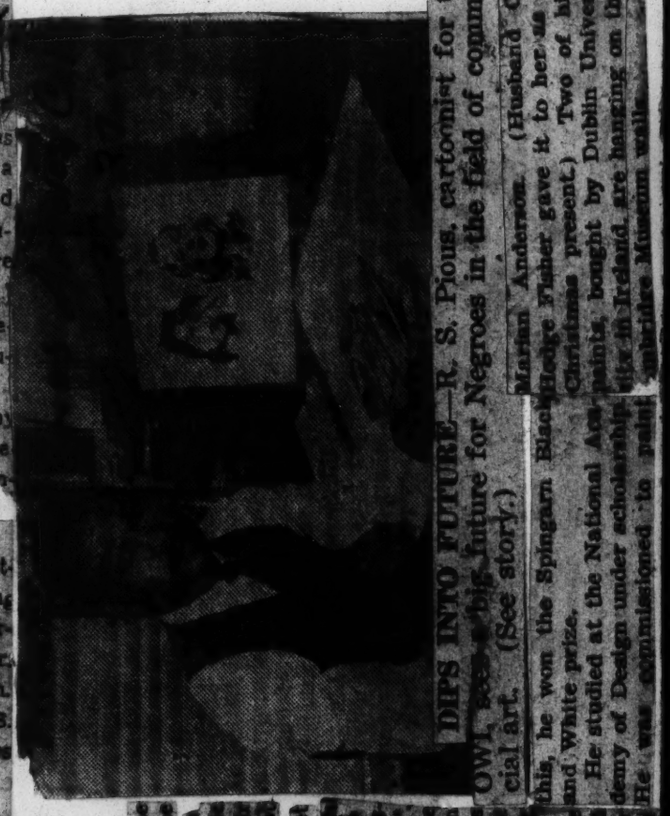
Dr. Charles G. Abbott, secretary of the Smithsonian Institution, accepted the portrait.

Mr. Wallace was presented by Oscar Chapman, assistant secretary of the Interior, and distinguished guests present included Mrs. Franklin D. Roosevelt.

The exhibit included six paintings by Laura Wheeler Waring of Philadelphia. They were portraits of Marian Anderson, Dr. Harry T. Burleigh, Brig. Gen. Benjamin O. Davis, Dr. W. E. B. DuBois, Dr. George E. Haynes and James Weldon Johnson.

Besides the portrait of Dr. Carver, Mrs. Reyneau also had on exhibition portraits of Mrs. Mary McLeod Bethune, Judge Jane Bolin, Dr. Charles Drew, Judge William H. Hastie, Charles H. Houston, Dr. Eugene Kinckle Jones, Dr. Mordecai W. Johnson, Edward Lee, Alain L. Locke, Warren Logan, Paul Robeson as Othello, Dr. Channing H. Tobias, Dr. Monroe N. Work and Negro aviator, Robert Deiz.

Six of the subjects whose portraits were on exhibit were present at the opening of the exhibit—General Davis, Dr. Charles Drew, Judge Hastie, Charles H. Houston, Dr. Mordecai W. Johnson and Dr. Alain [illegible]



DIPS INTO FUTURE—R. S. Pious, cartoonist for the [illegible] big future for Negroes in the field of commer- [illegible]. (See story.)

Marian Anderson (Husband O. Hodge Fisher gave it to her as a Christmas present.) Two of his paintings, bought by Dublin University in Ireland, are hanging on the Cambridge Museum walls.

Artist believes Negro has big future in commercial art

NEW YORK — (CNS) — Robert S. Pious, who does those commercial drawings for the Office of War Information that you see each week in your favorite Negro newspaper, lit a cigarette, found an ashtray and returned to his workbench. He was making a deadline. "I get jittery when these deadlines come upon me—sometimes I have to work straight through the night," said our subject as he whisked over his painting lightly with the hand of a knowing artist.

His cozy Sugar Hill apartment was full to the corners with pinpoint sketches, canvas, paints of a thousand hues, all neatly indexed. Besides the OWI, he works hard for Fiction House, Curtis Publishing Company and his newest venture—he does those striking covers for the race magazine, Newspic.

Bob said seriously, "Our people have come a long way in their 80 years of freedom and we've got a great future. There's a lot yet for us to get out of commercial art.

Bob's life is that of anyone aspiring to be "the best in his field." Born in Meridian, Mississippi, he came to St. Louis at 6; married in Chicago at 18; at 20, young Pious was studying 8 hours a day at the Chicago Art Institute and working 14 hours a night. He is now 36.

Opportunity knocked at the Pious home in 1929 and Bob did a portrait of Roland Hayes for the Harmon Foundation. For this, he won the Spingarn Black and White prize. From then on, it was smooth sailing.

A New Yorker at 23, he studied at the National Academy of Design under scholarship. He was commissioned to paint Marian Anderson. (Husband O. Hodge Fisher gave it to her as a Christmas present.) Two of his paintings, bought by Dublin University in Ireland, are hanging on the Cambridge Museum walls.

Here our photographer snapped him. Pious, relaxing again, talked on. We asked him how he was inspired to do the stunning covers on Newspic. He told us that "Now is the time when Negroes are more than ever interested in what their boys are doing overseas. They are anxious to know the good work of the land, in the air and on the sea. And this is what I've tried to show on Newspic's covers. You know, this is the first time a Negro magazine has ever had a painted cover."

He showed us his personal files on models for his drawings—for ships and planes particularly, everything "must be authentic."

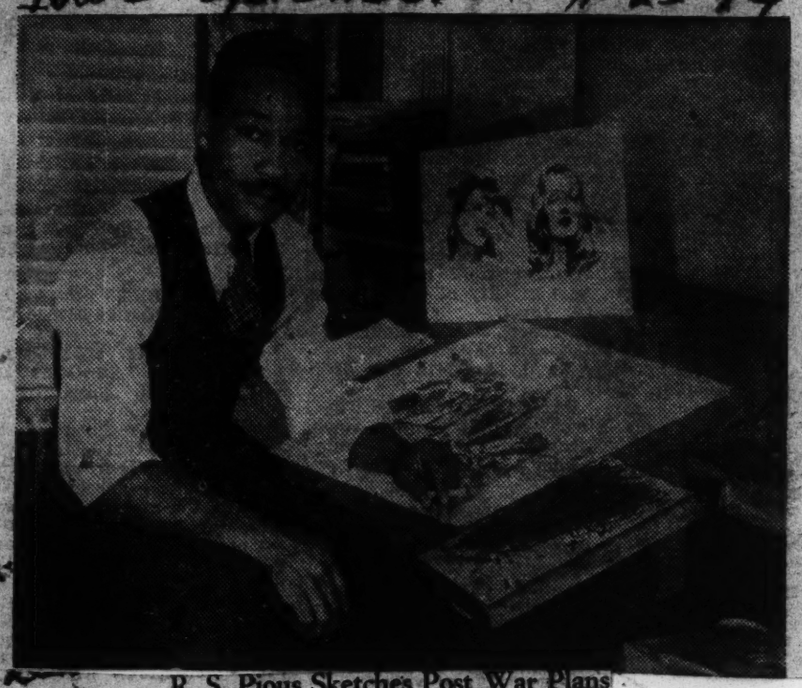
Wife Ruth Pious, to whom Bob gives the credit of his success, is artistic herself. She buys all of his ties and shirts. Though he doesn't like vegetables, she insists he eat them. He loves good plays and reads a great deal, especially books on the Negro.

"When there's peace again we want a little farm out somewhere so we can raise a few things," he added. "And by the way," we asked, "what type of art you going to do then?" With a half-grin Bob Pious said, "Me?—Well, I'm hoping to go back to portraits and murals." They were his first love.

Artist Believes Race Has Future in Commercial Art

By Stander — Des Moines, Iowa

Iowa Bystander 11-23-44



R. S. Pious Sketches Post War Plans
(By Bernice and Dolores Calvin)

New York City (Calvin's News Service)—Robert S. Pious, the suave and soft-spoken artist who does those commercial drawings for the Office of War Information that you see each week in your favorite Negro newspaper, lit a cigarette, found an ash tray and returned to his workbench. He was making a deadline. "I get jittery when these deadlines come up on me—sometimes I have to work straight through the night," said our subject as he whisked over his painting lightly with the hand of a knowing artist.

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Bob, now settled comfortably amongs his work, said seriously "Our people have come a long way in heir eighty years of freedom and we've got a great future. There's a lot yet for us to get out of commercial art. We're a gorgeous race of people and a pleasure to portray." So you can see, Bob is a race man.

Sensitive at 36, Bob's life is that of anyone aspiring to be "the best in his field." Born down in Meridian, Mississippi, he came to St. Louis at 6; married in Chicago at 18; at 20 young Pious was studying 8 hours a day at the Chicago Art Institute and working 14 hours a night. We still don't know how he did it!

ARTIST BELIEVES RACE HAS FUTURE IN COMMERCIAL ART

Des Moines Iowa

Iowa Bystander 11-23-44

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11-23-44

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Ex-AFRO Artist Wins Prize

Afro-American Baltimore, Md.

T/4 George Mercer, former AFRO artist, now art editor of the army post newspaper at the Indiantown Gap, Pa., military reservation, displays proudly his third prize trophy won in a contest among personnel of army posts in Pennsylvania, Maryland and Virginia.

12-2-44

The trophy was presented to T/4 Mercer at the main post office, ASF Headquarters, by Maj. General Philip Hayes, commanding general of the Third Service Command. The three winning posters will be reproduced in color and distributed all over the country and overseas.

T/4 Mercer's poster, produced in color, depicted a soldier on a life raft with hands outstretched, reaching for foods wasted by civilians.

12-2-44

Some 200 posters produced by the eight artists in the training aids division at Indiantown Gap will be exhibited and auctioned off at a bond show in the Sixth War Loan drive to be held at Penn Harris Hotel in Harrisburg, Pa., in mid-December.

12-2-44

T/4 Mercer and Cpl. Everett Payne, Brooklyn, N.Y., who studied at Pratt Institute, will be at the exhibit to explain their drawings.

New York Artist Sees Great Future In Commercial Art: Works for OWI

Call — Kansas City

By Bernice and Dolores Calvin

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11-24-44

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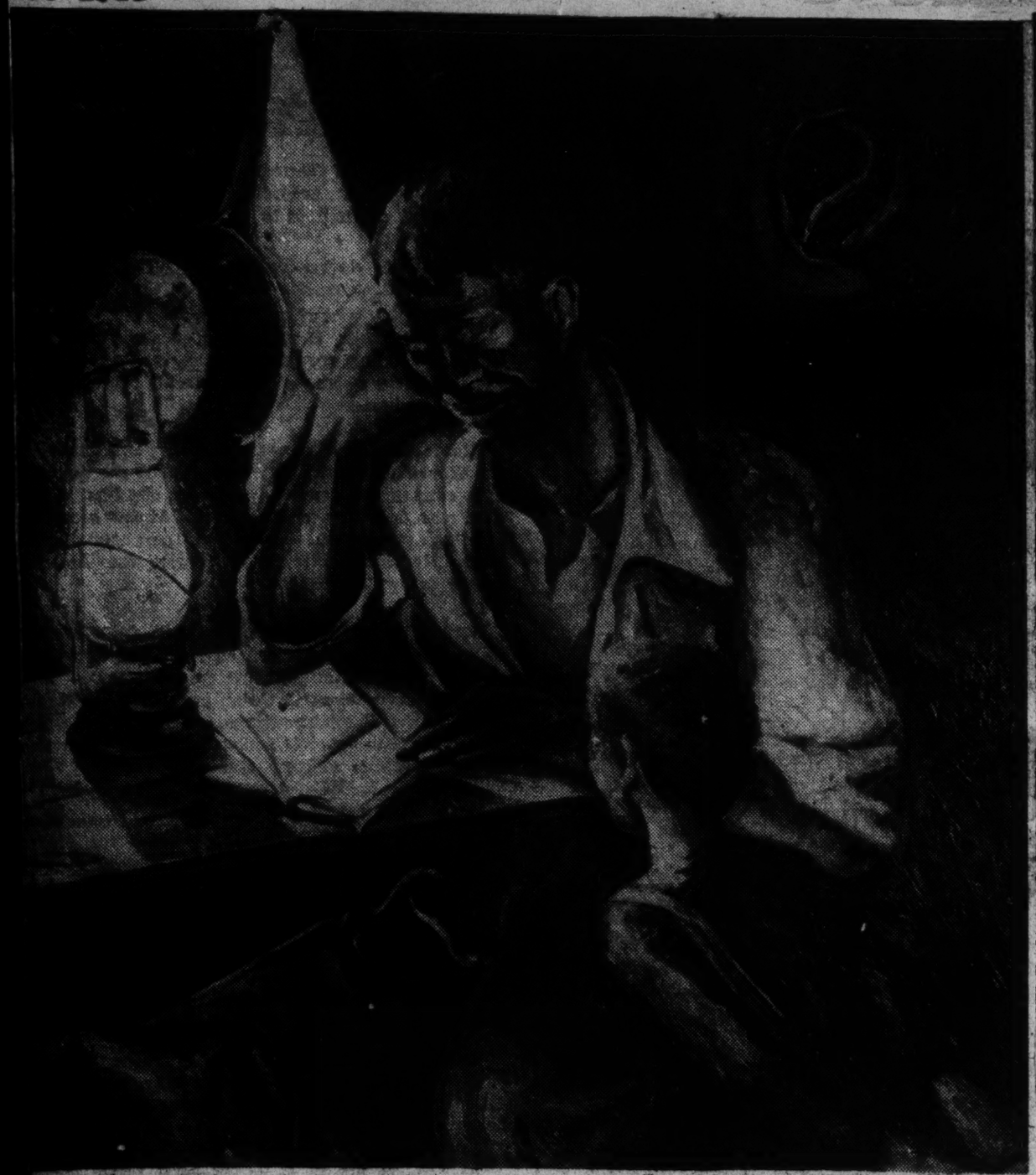


BIBLE STORIES

By Humbert Howard

Philadelphia Holds Negro Fine Arts Show

the Inquirer, Philadelphia

3-12-44

By Samuel Putnam

ONE of the most powerful and impressive painting exhibits which this writer has ever seen is the Negro Fine Arts show that is being staged by the Pyramid Club in Philadelphia.

The Pyramid Club is the leading civic organization of the Negro people in the Quaker City, and among the institution's annual events is an art exhibition, the present one being the fourth which has been held. The club's gallery is "dedicated exclusively to American art dealing with Negro subjects," and (I quote from the catalogue) "probably what is most important of all, artists of both races portray the Negro theme."

This year, the white painter represented is the well-known German-American artist, Julius Bloch, whose subject-matter runs predominantly to Negro life. Exhibiting with him are a dozen or more Negro men and women, more than one of whom has already achieved a considerable reputation.

Fisk Kimball Was Principal Speaker

The opening of the exhibition on [illegible] was attended by 900 persons, and the principal speaker of the occasion was Fiske Kimball, director of the Philadelphia Museum of Art. The foreword for the catalogue, entitled "The Negro Artist and Negro Art," was written by Prof. Alain Locke of Howard University.

A Long List of Exhibitors

In addition to Bloch, the exhibitors included Humbert Howard, Samuel Brown, Dox Thrash, Laura Wheeler Waring, Walter H. Smith, Henry B. Jones, Helen Jones Harris, Mrs. Thomas Potter, Raymond Wilson, Claude Clarke, Allan Freelon and others. Mr. Freelon is supervisor of art in the Philadelphia public schools. The work of Stella Drabkin, a white artist, was also shown.

3-12-44

For the visitor unfamiliar with the [illegible] of Philadelphia [illegible] as a painter, has one of the most striking canvases of any in the show, an abstraction which he calls "Global War." As this reporter strolled through the gallery, he came upon Mr. Brown explaining his picture to a group of [illegible] school children. He was painting them at the same time a lecture on art and on the political significance of the war. The children were drinking it in.

But perhaps the most exciting experience of all was the Ophelia-

By Humbert Howard

graph prints of Dox Thrash. Here is an artist of the first magnitude in this field. His technique is superb; he achieves the sort of effect which leads other artists to wonder how he does it. He has, moreover, a deep feeling for the social background of his people, as is evidenced by his subjects, the show offered more than one gratifying "discovery." The brilliant water-colors of Humbert Howard are little less than a revelation. They are in the best modern tradition, with a distinct individuality that is the artist's own. Mr. Howard's work compares favorably with that of John Marin and the best in the game. His oils are also outstanding.

Samuel Brown, art instructor in the public schools and widely known by his deeply moving portrayal of the Georgia shack in which his mother lived.

Show Packs a Wallop

These are but a few—there are many others. I may say again: I have seldom seen a show that packed a greater wallop. There is not a canvass on the walls that could justly be termed mediocre.

The amazing thing about it all is, that this has been going on for four years now without the country at large being aware of the fact to any great extent. It is true, more than one fine Negro artist has gone from these exhibits to a larger fame. There is, among others, Selma Burke, the Negro sculptress, who is at present engaged in making a plaque of President Roosevelt's head.

sincerity.

"On the whole the Negro subject has come into its own as an integral part of the development of the native element in American art.

"Some day, it is to be hoped, an exhibition of contemporary American art dealing with the Negro theme and subject will be assembled in its interpretation, with no obligation but the universal one of a duty to express himself in

Foreword by Professor Locke

"American artists," says Profes-

bled, irrespective of the racial affiliation of the artists."

Toward this end, the Pyramid Club of Philadelphia has made a splendid start. 3-12-44

3-7-44

"Peter Still and Harriet Tubman." Still was the hero of Mrs. Kate Pickard's biography "The Kidnapped and the Ransomed," one of the early anti-slavery narratives. A detail drawing of a mural at Hampton Institute, executed by Charles White. Now showing with a group of works by Negro and white artists in an exhibition sponsored by the Joint Board, Fur Dressers and Dyers Union, CIO, 245 Seventh Avenue, New York.

Art Exhibit Opens Sun. At Atlanta U

Daily World-Atlanta, Ga.

3-31-44

The Third Annual Exhibition of Paintings, Sculpture and Prints by Negro Artists, sponsored by Atlanta University, will open to the public at 4 p. m. on Sunday, April 2 in the Exhibition Gallery of the University Library. Among the contributors are Sargent Johnson, Lois Jones, Frederick Flemister, Horace Pippin, Wilmer Jennings, Obleton Harris, Hughie Lee-Smith, William Henry Johnson, Jacob Lawrence, Romare Bearden, Allan Crite, Vernon Winslow, and Marjorie Wheeler Brown. Many of the entries are from Soldiers. In all, approximately 250 art works have been received for the showing.

These competitive exhibitions at Atlanta University were intiated in 1941 for the triple purpose of encouraging Negro artists, assembling the the best creative work by living Negro artists, and increasing an appreciation of the fine arts. In the first two years of the exhibits, one thousand dollars was awarded 10 paintings in oil and water colors. This year, instead of the annual awards totalling $500 for the best five paintings in the media stated, the University is offering $1,400 for 11 works which include not only oil and water colors, but are works in tempera, pastel, gouache, sculpture and prints. The awards range in price from $300 to $10. All of the entries, to be eligible for the awards, have to be original works. The winning painting will be selected by a jury of selection including Mr. Lewis P. Skidmore, director, High Museum of Art; President Rufus E. Clement of Atlanta University; Mr. Steffan Thomas, Atanta sculptor; Mr. Ben Shute, Atlanta Artist, and Mr. Hale Woodruff of the Atlanta University System. 3-31-44

At Sunday's opening, the special guest will be Mr. Edward B. Alford, Jr., a director of the Grace Horne Galleries in Boston, Mass. and a donor of four of the purchase awards. The prize winners in the exhibit will be announced at Sunday's opening.

Photographic Exhibit On Negro Culture At Henry Street House

Age - Worker, N.Y.C.

2-26-44

Negro contributions to American culture and history will be portrayed in a photographic exhibit which will be on display at the Henry Street Settlement, 301 Henry street for two weeks beginning Sunday, February 27th under sponsorship of the Council against Intolerance in America. The Adult Division of the Henry Street Settlement is joining in sponsorship with the Council in presenting the exhibit. It will serve as an experiment in visual education and includes 24 large placards, illustrating the artistic, musical, literary, educational, scientific and other achievements of Negroes throughout the nation.

Launching the exhibit, a special program will be presented at the Playhouse of the Settlement, 466 Grand street, on Sunday evening, February 27. 2-26-44

Among the speakers will be Dr. L. D. Reddick, curator of the Schomburg Collection of the New York Public Library and Elmer Carter of the U. S. Department of Labor.

Music will be provided by the well-known Negro violinist, Clarence Cameron White, the Third Naval DistrictCoast Guard Quartet, Mrs. Ellis D. Crawford and the McNichols Sisters from the Broadway play "Carmen Jones."

Woman Exhibits At Smithsonian

Chicago Defender

5-13-44

WASHINGTON—(ANP)— America's No. 1 art collection center, the Smithsonian institute, last week announced a special exhibition, May 2-28, of "Portraits of Leading American Negro Citizens," by Mrs. Laura Wheeling Waring, instructor in fine arts at the Cheyney (Pa.) State Teachers college and Mrs. Betsy Graves Reynes of this city. A portrait of the late Dr. George Washington Carver by Mrs. Reyneau, was presented to the Institute by Vice President Wallace, Tuesday. Chicago Def.

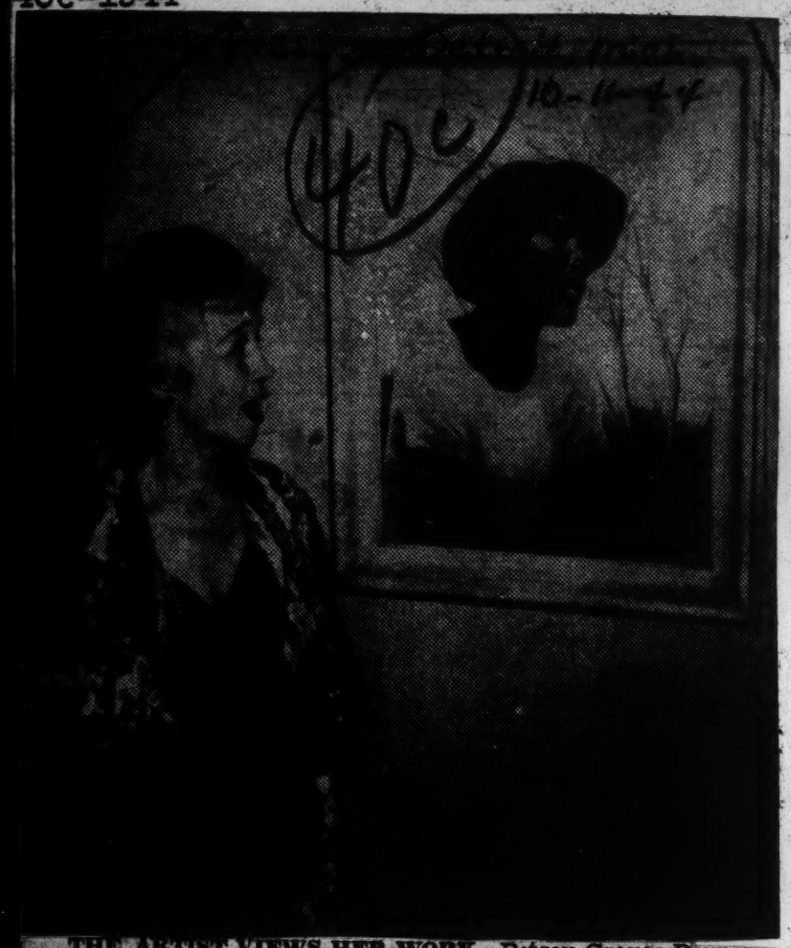
Mrs. Waring, a '27 Harmon award recipient, is exhibiting the following paintings:

Dr. Harry T. Burleigh, noted musician; Lt. Col. Benjamin O. Davis, U. S. army; Marian Anderson, singer; Dr. George E. Haynes, sociologist-author; New York; Dr. George Pinckney Hill, educator, author, poet; Madam Lillian Evanti, concert artist; Dr. W. E. B. DuBois, author, educator, sociologist and the late Dr. James Weldon Johnson, educator, composer.

Mrs. Reyneau's exhibit includes paintings of Paul Robeson, actor-musician; Judge Jane Bolin, New York, and Dr. Mary M. Bethune, educator-lecturer.

Mrs. Eleanor Roosevelt, who recently witnessed a personal showing of these portraits, is expected to make a return visit.

40c-1944



THE ARTIST VIEWS HER WORK—Betsey Graves Reyneau, native Detroiter, and internationally known artist, points out features of one of her portraits. Many of Mrs. Reyneau's paintings, together with those of Laura Wheeler Waring, will be on exhibit until Nov. 1 at the Art Institute. The exhibit, sponsored by the Detroit Interracial Committee, is composed of portraits of outstanding Negroes.

Interracial Works on View

World Telegram—New York

A new gallery has opened in New York. Its title is the International Print Society, its opening exhibition is called Inter-Racial Art, and its purpose, according to its director, Edward Alford, is "to promote through art international and interracial understanding." Mr. Alford tells us that during the coming season it will present the works of Negro, Chinese, American, Latin-American, etc., artists."

One hesitates to quarrel with so ambitious and well-meaning a program. And yet one may question its wisdom. I am not convinced that artists should ever be exhibited as anything but artists. There are Negro artists regularly shown in several galleries around New York. There also are Chinese, Japanese and others. No one ever singles them out. Their race, if mentioned at all figures only as a valid and interesting element in the formation of their style. Mr. Alford's plan may serve one important purpose, however. I am told that there are many artists, Southern Negros particularly, who hesitate to submit their work because of groundless fears that it will be refused on racial grounds alone. This may encourage them to show.

The opening exhibition is an extremely mixed affair. I should say, however, that work by Yun Gee, Harry Sternberg, Tromka, Hale Woodruff, Edward Landon and Bernice Berkman stands out, with the group of silk-screen prints on view, here given their more technical name, serigraph prints, holding their own excellently among the more important canvases.

Harlem Children Exhibit Paintings

Paintings, watercolors and drawings made by 200 Harlem boys at the Summer Home Camp of Junior High School 120, 1833 Madison Ave., will be exhibited Monday evening in the children's room, 135th St. Branch, New York Public Library.

The Summer Home Camp, sponsored by the Board of Education and the Greater New York Fund, and led by Murray Sachs, was organized to combat juvenile delinquecy. Junior High School 120 was among several in the city selected for the experiment.

Lois M. Jones

Guardian—Boston, Mass.

WASHINGTON, D C — Miss Lois Mailou Jones, instructor in design, Howard University had two of her paintings accepted by the National Academy of Design of New York at its 118th Annual exhibition from March 27 to April 26. Her paintings were selected from more than 1300 works submitted by artists throughout the country. These paintings were recently included in the Annual Exhibition of the Washington Artists Guild at the Corcoran Gallery of Art.

Philly Artist Commissioned

PHILADELPHIA—Saul Caston, associate conductor of the Philadelphia orchestra, has commissioned Claude Clark, gifted young painter, to execute a canvas interpreting "Freedom Morning," a symphonic poem by Cpl. Mary Blitzstein. The poem, which pays tribute to the American Negro, will be premiered here April 14-15.

Wilmington War Worker Wins Art Alliance Prize

Afro American—Baltimore, Md.

10-28-44

John F. Lewis (left), president of the Philadelphia Art Alliance, presents check to Edward Loper (center), 28-year-old Wilmington, Del., war worker, who won the Yarnell Abbott prize for the best painting in the Art Alliance Invitation Exhibition. R. Edward Lewis, exhibit director, looks on at right.

PHILADELPHIA

Edward Loper, 28, of 1221 Heald Street, Wilmington, last week won the $100 Yarnell Abbott prize awarded by the Philadelphia Art Alliance for his oil painting, "Back Yard."

At same time, it was announced that Horace Pippin of West Chester had been awarded fourth honorable mention with a prize of $100, for his painting of "Cabin in the Cotton" in the Carnegie International Exhibition, Pittsburgh.

10-28-44

Both artists are self-taught and both captured the public attention in 1937, but there the similarity ends. Pippin is a veteran of World War I and was seriously wounded in France in 1917. Loper a tanner in a leather factory, has never experienced war.

Only Colored Artist in Show

Loper was one of twenty artists, and the only colored, who were invited by R. Edward Lewis, former art critic for a local daily, to participate in the fourth annual special invitation exhibit at the Art Alliance, 251 S. Eighteenth Street.

He painted the winning picture in four days. A native of Wilmington he has held one-man shows at the Carlen Galleries in Philadelphia and in Wilmington.

In 1938 he won the popular prize at the Whyte Galleries in Washington. In the same year one of his paintings was purchased by the Wilmington Society of Fine Arts for its permanent collection. He also participated in the American National Exhibit in 1940.

Won Alliance Prize in 1942

Mr. Pippin was first brought to the public notice in 1937 through the late Dr. Christian Brinton, who arranged an exhibition for him in West Chester. He won the alliance's second annual special invitation exhibit in 1942.

10-28-44

Some of his works are now in the Philadelphia Museum of Art, the Pennsylvania Academy of Fine Arts, and the Barnes Foundation at Merion.

Other winners of the special invitation exhibit at the Art Alliance have been Dox Thrash, inventor of the carborundum print, 1941, and Samuel Brown, 1943.

Brazilian Artist's Painting Of Negroes On Exhibition At Barnett Aden Gallery In D.C.

Age—New York, N.Y.

10-28-44

WASHINGTON, D. C.—The Barnett Aden Gallery here, which has recently exhibited the works of [illegible] number of [illegible]

Frederick Flemister, Bernard Goss, Charles White, Joseph Kersey, Chet LaMore, and Henry M. Letcher, all of the U. S. Army.

Paintings by Portinari were loaned for the current exhibition by the American Association of Museums, American Federation of Arts and the Associated American Artists; the Downtown Gallery, Grand Central Art Galleries and the Harmon Foundation.

FAMOUS GIRL ARTIST HERE

Bystander — Des Moines, Iowa
5-31-44

8-31-44

PAULINE KEYS

Pleasing highly critical and sensitive audiences in practically every large metropolitan city and state in the union seems a very huge task for any artist, but to the "Wonder Girl" it has been a great pleasure.

Press raves from some of America's outstanding journalists on leading colored and white dailies and weeklies prove the same according to the record now in the possession of her husband-manager.

Pauline gave a seven-minute demonstration at St. Paul A.M.E. church last Sunday morning, creating with charcoal a large picture of "Jesus in the Garden," as requested by the pastor, Rev. H. C. Boyd. 8-31-44

This paper will notify you when she appears there in a complete program and art exhibition. If you would like to have this great artist, who can draw in seven minutes any Bible character or Bible scene from "Adam and Eve" to "John On Isle of Patmos," who is the greatest silhouette artist living and who will paint right before you, your favorite song. She is the girl who never erases whether she uses charcoal, pastels or oils. 8-31-44

If you would like to have this religious program and art exhibition for your church, club or organization, phone or write her husband-manager, Prof. David R. Keys, 1183 Fourteenth street; phone 3-0403. We work on a fifty-fifty basis, furnish all advertising matter, render a complete program and admission is always free.

May we come to you with a different program absolutely, your opportunity, if you phone or write us now. —(Adv.)

Art Works In Labor's Interests

The People's Voice
New York, N.Y.

Thelma Johnson Streat, the young California artist who has achieved a recognized place for herself in modern art circles of the far West, has come East to win new laurels with a series of pictures she has recently completed on the Negro and labor. Her labor paintings, exhibited in Chicago under the auspices of the Urban League, are on such apparently unartistic subjects as the packinghouse industry, Negroes in the railroad industry, and the securing of jobs by women since the advent of the Fair Employment Practice Committee.

11-25-44

This is a departure from the pictures she has been painting in recent years, but she believes that conditions today demand that she devote some of her talent to pictures, which will afford a form of visual education to both adults and children.

"There is a job to be done," she says. "I would like to work for beauty alone, but if we don't do socially conscious paintings, we won't have a chance to do the others." She has made her labor pictures small enough so that the exhibit may be shown in schools settlement houses, and libraries, instead of museums where, she feels "only the select few go."

11-25-44

Thelma Johnson Streat, now 28 years old, has been painting professionally since she was 10, and earning her living through her work. Her first exhibit was at the Carnegie Library in Boise, Idaho, when she was only 11 years old. Her painting at first copied the technique of the old masters and closely followed realistic detail.

11-25-44

Her work began to attract more notice, however, and she felt that she had achieved success when she abandoned formal technique and began to give her own impressions of color and form. The pictures reproduced here are examples of her more recent work, the kind for which she is best known.

She has exhibited in many museums and some of her work is to be found in the permanent collection of the Museum of Modern Art in New York, in the Art Institute of Chicago, and the Portland, Wash., Art Museum. Roland Hayes owns much of her early work and many notables of the screen.

used

Sergeant Johnson Completes Frieze

By VIRGIL MARVEY
SAN FRANCISCO, Calif.—After two years of work, Sargent Johnson, the West Coast's outstanding Negro sculptor, has completed the great frieze in the athletic field of the George Washington High School in San Francisco, and it is now open to the public.

The frieze is certainly the largest piece of sculpture outside of the kind in the United States and very probably the biggest piece of sculpture outside of Stone Mountain, for it is 185 feet long and 12 feet wide. It depicts high school sports and was sponsored by the board of education.

TAKES WAR JOB

Now that the work is finished, Sargent Johnson has patriotically taken a draughtsman's job in the shipyards, where he gives talks on art during the noon hour to the other employees.

Sargent Johnson's work has been purchased by many wealthy white collectors and by museums. He also designed and executed works for the Aquatic Park and the recent Golden Gate Exposition in San Francisco.

Carver Portrait in Smithsonian Institute

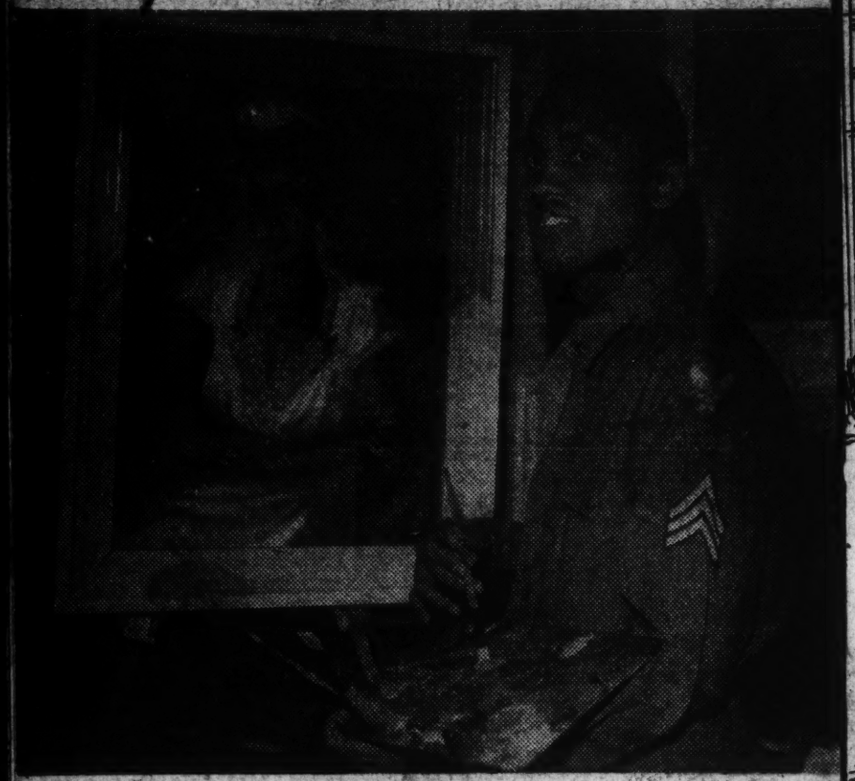
Amsterdam News—New York, N.Y.
5-13-44

PORTRAIT OF THE LATE Dr. George Washington Carver, celebrated agricultural scientist, was presented to the National Collection of Fine Arts of the Smithsonian Institution Tuesday, May 2, 1944, at the opening of a special exhibition of portraits of leading American Negroes. Participants in the ceremony included (left to right) Betsy Graves Reyneal, who painted the Carver portrait; Mrs. Eleanor Roosevelt, who made the presentation speech, and Oscar Chapman, Assistant Secretary of the Interior. The occasion marked the first time that a painting of an American Negro subject had been placed in the Smithsonian gallery.

40c-1944

Wins Atlanta U. Art Award

Daily World, Atlanta, Ga.



Cecil D. Nelson, Jr., talented young Tuskegee Army Air Field sergeant, whose landscape in oils, entitled "Tragedy In One Scene," recently won first place in the Third Annual Exhibition of Negro Artists sponsored by Atlanta University, is shown at work on one of his most recent portraits. A former student at the University of Illinois, Sgt. Nelson is from Champaign, Ill. (Photo by AAF Training Command).

40c

4-11-44

Gifted Negro Artist's Works Being Shown at South Side Center

Chicago Daily Tribune 4-14-44

The current exhibition at the South Side Community Art center, 3831 S. Michigan av., is a collection of 36 water colors and 12 pastels and pencil drawings by the gifted Negro artist, Rex Goreleigh. He was born in Pennsylvania, studied in New York City and in Paris under André L'Hote, and has exhibited in the Grand Central and Anderson galleries in New York and at the Baltimore museum.

Outstanding in this show are a number of very fine portraits, one of a young boy reading, another a head of a man, called "In Memoriam, Joe Curl, Antioch College," and a third entitled simply "Bob." Mr. Goreleigh's work in pastels also is distinguished. Of surpassing excellence are three portraits in this medium. 4-14-44

Other pictures in the show are southern scenes, several landscapes, and two marines. In all there is beautiful, fresh color coupled with a definite sense of design and with a sensitive feeling for character and atmosphere.

The exhibition will continue to April 23. The gallery is open from 2 p. m. daily. EDITH WEIGLE.

Mural Painting Unveiled By Soldiers

Two soldiers of the Reception Center, Fort Benning, Ga., Sgt. Leroy Threadgill, 28, and Pvt. Edward R. Montgomery, both of Birmingham, Ala., were signally honored for their mural painting, "The Negro Soldier in World War II," at Service Club 4. Ceremonies marking the unveiling of the imposing art work were dedicated to members of the official staff of the Reception Center.

In the accompanying picture Pfc. Lewis O. Swingler, of the Public Relations Office, is shown congratulating Sgt. Threadgill, while Pvt. Montgomery, his associate, looks on. A graphic section of the painting can be seen in the background.

Colonel John P. Edgerly, commanding officer of the Reception Center, and Lt. Alfred O'Neal, officer in charge of Service Club 4, paid tribute to the artists during ceremonies. Mrs. Hazel Blackburn, Atlanta, Ga., senior hostess, with assistance of Sergeant Nathaniel Bronner, Atlanta, Ga., chairman Recreation Council, Corporal Cleavant Derricks, Chattanooga, Tenn. chairman Variety Shows, and Pvt. Albert Washington, Savannah, Ga., popular comedian, directed arangements for entertaining guests who attended the ceremonies.

Sgt. Threadgill is the son of Mrs. S. E. Dixon, of 2337 20th Avenue, South Birmingham, Ala., and is continuing his interest in art as an assignee to the Visual Aids Section of the Special Training Regiment, Reception Center. Inducted into service August 8, 1941, at Fort McClellan, Alabama, Sgt. Threadgill before then was a sign painter for the Birmingham, Ala. traffic department. He attended St. Mark's Academy, and Industrial High school, Birmingham.

Sgt. Threadgill stated that he prefers cartoon to any other type of art work. He did a caricature of World Heavyweight champion Sgt. Joe Louis when the noted fighter visited Benning during the first of the year. 3-30-44

Pvt. Montgomery is the son of Mrs. Mamie Montgomery, of 721-11th Street North Birmingham, Alabama. Like Sgt. Threadgill, with whom he worked as an artist for a number of years in civilian life, Pvt. Montgomery is now rendering Army service in the Visual Aid Sections of the STR. He was educated at Parker High school, and A. & M. Normal School.

Offers $1,400 In Art Prizes

Courier-Pittsburgh, Pa.

2-26-44

ATLANTA, Ga. — For original works of art in painting, sculpture and prints, Atlanta university is offering $1,400 in purchase awards to be presented at the Third Annual Exhibition of work by Negro artists which opens in the exhibition gallery of the university March 25. These awards range from $300 to $10, and will be made for original works by contemporary Negro artists.

The awards are listed as follows: Oil Paintings or Tempera—(1) John Hope prize (donated by Edward B. Alford, Jr.) for the best landscape, $250; (2) Edward B. Alford, Jr., prize for the best portrait or figure painting, $300; (3) First Atlanta university award, any subject, $150, and (4) Second Atlanta university award, any subject, $100. Water Colors, Pastel, Gouache—(5) First Atlanta university award, $125; (6) Second Atlanta university award, $75; Sculpture—(7) Edward B. Alford, Jr., award for sculpture, $250; (8) Second Edward B. Alford, Jr., award for sculpture, $100; Prints—(9) First Atlanta university award, $25; (10) Second Atlanta university award, $15; (11) Third Atlanta university award, $10.

All inquiries concerning the exhibit should be addressed to the Art Exhibition Chairman, Atlanta university.

'A Twentieth Century Master'

Ex-Junkman Ranked Among Great Artists

Courier-Pittsburgh, Pa.

2-5-44

By JACK SAUNDERS, Philadelphia Bureau

PHILADELPHIA.—The rise of Horace Pippin in the Americ world of fine arts compares in many respects to the most brillia

HORACE PIPPIN AT WORK

of the Horatio Alger tales, for Ho "nowhere" and is regarded today

He has painted "ad" commercials for Life Magazine, is now in the process of completing a two-page "spread" for Vogue, and his paintings sell for as high as $1,000 apiece.

IN DOWNTOWN GALLERY SHOW 2-5-44

The name Pippin is a by-word

ace Pippin started from practically as a "20th Century Master."

in creative art circles. The critics have felt that the ruggedness, drama, sincerity, naivette and poetry, inherent in Pippin's paintings from the very start, have gained in dignity and charm by their embodiment in a structure built of greater knowledge and deeper experience. And on Tuesday, February 15, Pippin's paintings will compete against those of Bennett, Crawford, Breunin, Gug-

ing, "at the Museum of Modern Art, 1938, and in the American Negro Art exhibition at the Downtown Gallery, 1941.

His first break came in 1937 when he gave a one-man exhibition at the Chester County Art association. That show proved the turning point in his life, and from that day his success was assured.

Exhibitions at the leading art galleries in the county followed in succession, including those at the Carlen Galleries, 1940, 1941; Arts Club of Chicago, 1941; San Francisco Museum of Art, 1942. He was also included in the exhibition, "Masters of Popular Paint-

has developed steadily. His paintings adorn the walls of some of the most famous art museums in the world, the most outstanding being his "John Brown Going To His Hanging" (1942), which was purchased by the Pennsylvania Academy of Fine Arts for the sum of $700.

Born in West Chester in 1888, Pippin fought in World War I, and was severely wounded. He received a piece of shrapnel in his right arm, paralyzing it. That

however, did not impede Pippin. Instead, it served as a spur to lead him on to greater things.

SOLD FIRST PAINTING IN RAFFLE

Pippin sold his first painting in a raffle for one dollar. He was working as a junk man then, and residents of West Chester didn't think his works were worth a "plugged nickel." Pippin thought otherwise, though, and continued to keep to himself and finish cover after cover.

Lewandowski, Siporin, Lawrence and others (all masters) in the fine arts show to be presented at the Downtown Gallery, New York City.

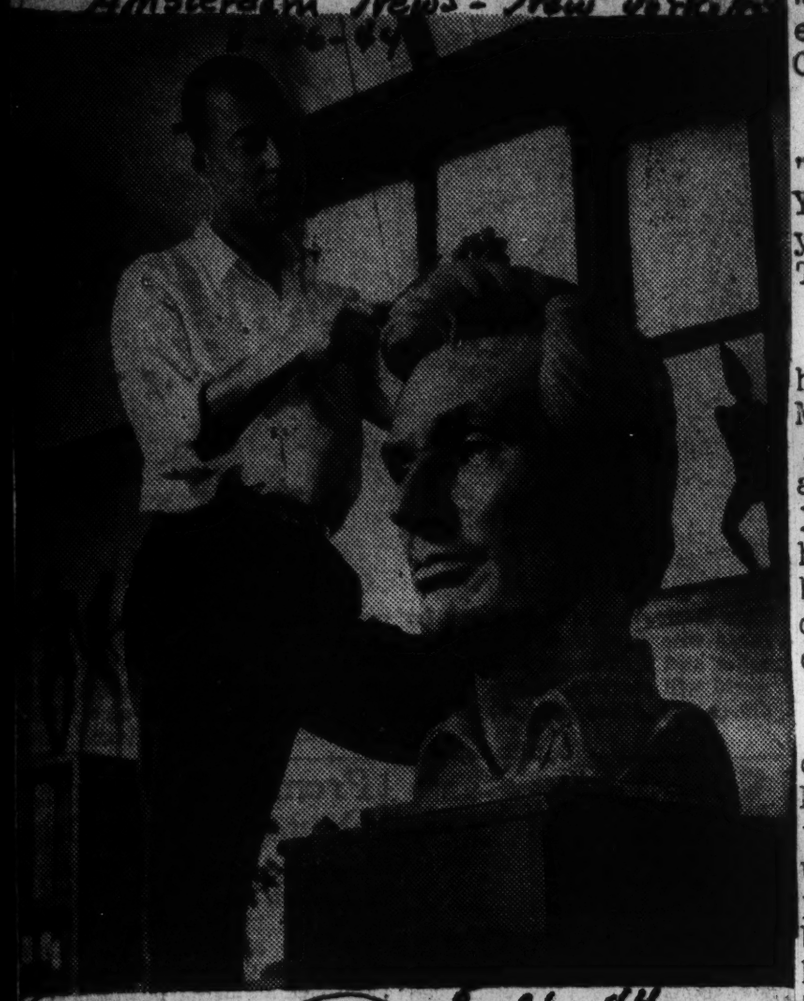
Horace Pippin resides with his wife in a modest home in West Chester, Pa. He began painting at the age of 15, but was not discovered until 1937. Since that time, under the guidance of his agent, Robert Carlen, director of the Carlen Galleries, Philadelphia, Pippin

40c--1944

ART

Sculpts Head Of Young Lincoln

Amsterdam News - New York, N.Y.



9-26-44

RICHMOND BARTHE, distinguished sculptor, whose head of Lincoln was shown in the Fifth Avenue shop of W. and J. Sloane, decorators, to spur interest in the Negro College Fund (of which Mr. Sloane is one of the committee members). The model of young Lincoln is in clay and will finally be executed in Tennessee pink marble. Some of his best known works have been John Gielgud as Hamlet; Rose McClendon as "Serena from Porgy"; African Dancer, symbolized in music by William Grant Still; a 9½ ft. eagle for the Social Security Building in Washington, D. C., and an 80 ft. frieze for the Kingsborough Housing Project in Brooklyn. He is now at work on a life-size figure of the Savior to be finished in white marble, and a figure of Monsigneur White to stand in front of St. Columbia Catholic Church in Newark, N. J.—N. H.

TRIBUNE
Los Angeles, Cal.
12-18-44 40c

Marine Paints Pictures In Pacific Faxholes.
(By Sgt. Vic Kalman, Marine Corps Combat Correspondent)

Somewhere In The Pacific

A teacher in the 6th grade of a Chicago grammar school entered the classroom, glanced at the blackboard and stopped. "Who did that? she demanded, pointing to a chalk caricature of teacher. Something- perhaps it was the softness in her eyes -prompted little Vinny Cullers to confess.

"Vinny," the teacher said. "I want you to work hard. You've real talent. I want you to be a great artist." That was ten years ago.

Vincent T. Cullers, a handsome, powerfully built Marine private, first class, served on the front lines at Peleliu in the Palau Islands, his carbine in his hands, his water colors and brushes slung over his shoulder in a captured Japanese case.

Cullers guarded the stretcher bearers who saved First Marine Division lives during the campaign on Peleliu. He was fired at often, once was pinned down for 20 minutes by Jap machine gunners. His keen eyes took it all in. Then he returned to his foxhole at a depot company and went to work on a makeshift easel.

"I have to be with the boys in action, to get the feeling," he said eagerly, "I haven't yet been able to put down that feeling on paper. I need a lot more experience. But someday..."

Cullers' commanding officer thought enough of his work to relieve him of many general duties so he could continue painting. Few artists have had to work under similar conditions- in foxholes, often rainfilled, on an easel made from the top of an ammunition box. He ran out of materials weeks ago. His paints are poor and he has to sketch on any scraps of paper he may find.

His portraits are excellent He did several for Chicagoans before he joined the Marines in July, 1943. One of his best is a self portrait which he painted aboard ship while the Marines were enroute to the Palaus.

Vinny attended Du Sable high school in Chicago where he starred on the football team. Although honored as an athlete, his greatest thrill came when he won a scholarship to the Chicago Art Institute, where he studied until the war interrupted his career. 40c

Artistic Work On Army Chart Done By Negro

Informer
Houston, Texas
11-25-44

NEW ORLEANS — Few people know that many of the charts seen in army hospital service units, posts, camps, stations, depots and arsenals, ports of embarkation and staging areas, are made by a Negro — a former student of McDonogh 35, New Orleans, La. — and a mechanical arts graduate of Southern university, Earl Clarence Caldwell, now a resident of Washington, D. C.

Earl Caldwell, remembered as a brilliant sudent at the local high school, is now classified as a statistical clerk in the Food Service Branch, Subsistence Division, Office of the Quartermaster General.

Food Program

The art work of food conservation program, which is mailed out to all of the ASF Army installations in which a report of the food waste, consisting of waste in ounces per man for the month is found, is largely the work of Mr. Caldwell.

Charts are made for the bakers' and cooks' schools throughout the country and, as one Washington newspaperman, Woody L. Taylor, expresses it, "One can imagine that Hitler will be very unhappy to know that charts used against his supermen are drawn by a Negro."

Native Missourian

Mr. Caldwell is a native of Saint Louis, Mo., son of Henry and Mrs. Ruth Wilson Caldwell. He received his elementary and high school education in New Orleans, graduating from McDonogh 35 in 1936. He entered Southern university, Scotland, La., from which he graduated in 1940, with a major in mechanical arts.

11-25-44

In Army

Immediately upon leaving Southern university, he accepted a position with the government in Washington, D. C. in 1940. Eighteen months later he was drafted in the United States army, from which he received an honorable medical discharge in 13 months. His hobby is photography.

Mr. Caldwell is the husband of Mrs. Evelyn Watkins Caldwell, and father of a baby daughter, Bettye E. Caldwell. The Caldwells reside at 592 Park Road, N. W.

Call Pippin Greater Painter than Tanner

Afro American — Baltimore, Md.
5-13-44

Artist Uses Own Expression in Carrying on Work of Great Men, Dr. Barnes Says

By THEODORE STANFORD

PHILADELPHIA—In any comparison of painters, "Henry O. Tanner is a pigmy and Horace Pippin is a giant."

Thus spoke Dr. Albert C. Barnes, white, of the Barnes Foundation, for the AFRO this week. Dr. Barnes said:

"What Tanner had to say was simply a feeble echo of what had been said by great artists several centuries ago. Tanner's work is an attenuated and diluted expression of the white man.

"What Pippin has to say," he continued, "has never been said before. Pippin carries on the work of the great artists, but he expresses himself in his own language."

Seven years ago not a solitary picture of Pippin's had ever hung in an art show — big or little. Four years ago one could buy a Pippin painting for as little as $75 or less.

Today a choice Pippin brings as high as $1000 or more, and a string of top-flight American museums and art connoisseurs vie for the privilege of purchasing each new work as fast as the painstaking artist can complete it.

Born in West Chester, Pa., in 1888, but reared in Goshen, N.Y., Horace Pippin failed to distinguished himself at the Goshen grade school, preferring, as he confessed, to make pencil sketches. At 15, he quit school and went to work.

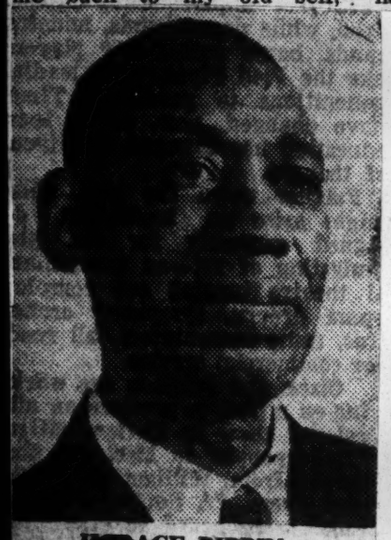
Arm Paralyzed

Enlisting in the U.S. Army in 1917, he was sent to France and saw service in the Champagne sector. A German sniper's bullet

shattered his right shoulder, paralyzing that arm for three years. He was returned to America in 1918 and honorably discharged a year later. The French decorated him with the Croix de Guerre.

With his arm strapped to his side, Pippin thought his career as an artist was at an end. Doggedly, he decorated discarded cigar boxes. "The boxes were pretty," he says now, "but I was not satisfied with them."

In 1925 Pippin made his first burnt-wood panel, a little used art form which he has since brought to a high degree of perfection. His success in this work was encouraging. "It brought me back to my old self," he explained.



HORACE PIPPIN

First Exhibition

Regaining the use of his right arm, he was forced to steady it with his left hand when he began to paint in 1930.

Fortune changed in his favor in 1937, when Dr. Christian Brinton arranged the first exhibition of his work at the Chester County Art Association. Three years later Dr. Barnes and Actor Charles Laughton bought an early Pippin painting.

Dr. Barnes, an authority on art and owner of one of America's finest private collections, says: "I bought the first Pippin painting that I laid eyes on." Laughton's purchase stimulated a whole field of interest in Pippin's work among art-conscious circles on the West Coast.

Then Robert Carlen, Pippin's dealer, was invited to enter the artist's work in an increasing number of important shows. Reviewers in the slick-paper magazines spoke of Pippin's "bold and authoritative design, his "unerring" color sense. His work was said to show a "technical assurance that bespeaks the highest sophistication."

Interprets American Spirit

Since then his paintings have been hung in the Philadelphia Art Museum, the Pennsylvania Academy of Fine Arts, and eleven galleries in New York. They were chosen by the Metropolitan Museum for its itinerant exhibition.

The Barnes Foundation owns at least a dozen of the best Pippins, which hold their own with the masterpieces of the Nineteenth and Twentieth Centuries.

Pippin's art is distinctively American. He shares with John Kane the honor of being the most authentic interpreter of the American spirit during this generation. His closest affinity is with that school of largely untutored natural painters which custom has called "primitive."

He cannot be said to have actually studied art, except for a year spent in observation at the Barnes Foundation where he mastered the usual four-year course in twelve months.

A big, genial man, plain in speech and in manner, Horace Pippin was not reticent but somewhat difficult to approach when I talked to him. He feels quite justifiably that the press has been abnormally slow about taking an interest in his work. His sense of humor is subtle and provocative and is profoundly religious.

CUTIES ·:· By E. Simms Campbell

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"He's feeling much stronger this morning, doctor!"

40c-1944

Art

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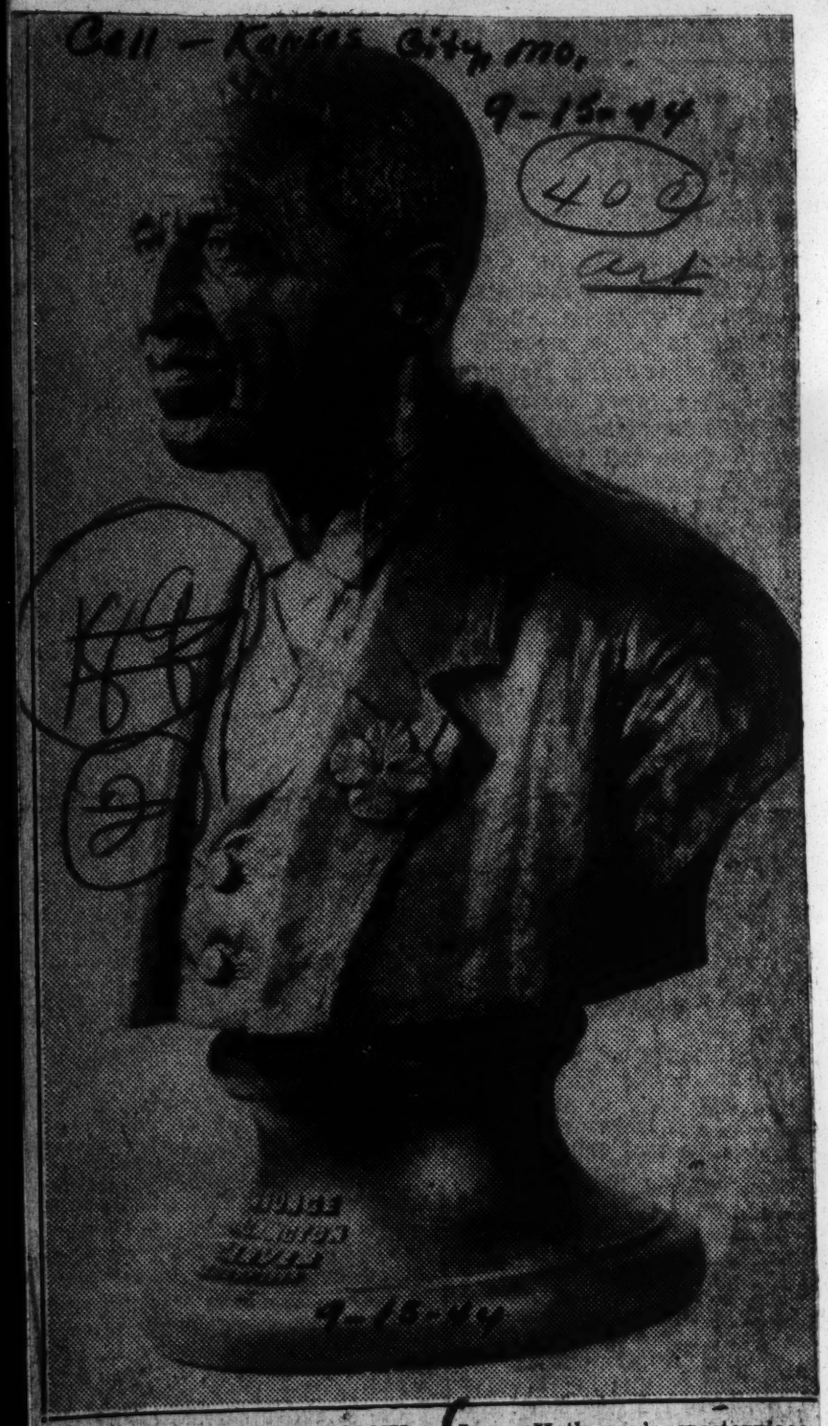

COMPLETES BUST OF DR. CARVER.—Isaac Hathaway's masterpiece of sculpture is this heroic-size bust of the late Dr. George Washington Carver, recently completed. The life-like appearance and fine modeling attracted favorable comments when the bust was exhibited at Tuskegee institute where the late scientist spent most of the years of his life.